CHURCH

OF

OUR LADY OF ESPERANZA

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Church

of

Our Lady of Esperanza

WYNKOOP HALLENBECK CRAWFORD CO., PRINTERS, NEW YORK

A. R. T.

Church
of
Our Lady of Esperanza

Descriptive Book by

THE REV. CRESCENT ARMANET, A.A.

1921

BX4603
.N607

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Nihil obstat:

ARTHUR SCANLAN, S.T.D.
Censor Librorum.

Imprimatur:

✠ PATRICK J. HAYES, D.D.
Archbishop of New York

New York, May 14, 1921

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JUN 29 '21
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To the Noble, Genial and Generous

Maecenas

and to all the Friends, Both Living and Dead,

who helped in the Erection,

Decoration and Furnishing of

Our Lady of Esperanza

This Little Book

is Gratefully and Respectfully Dedicated.

Foreword

THE Church of Our Lady of Esperanza is known to everybody in or outside New York. Numberless are the visitors who betake themselves to this Sanctuary, in order to admire its rich decorations, its splendid stained glass windows and its remarkable paintings. But, what were the beginnings of this beautiful little Church? Who were the generous donors of all the masterpieces of art, contained therein? What are the different meanings or symbols of the Church furniture? Many of the visitors, even of the parishioners, could not tell. Rev. Fr. Crescent Armanet, for several years assistant at Our Lady of Esperanza, in a very interesting essay, explains to us, searching into every detail, what a hasty visit could only touch upon lightly. No doubt the author knows and loves his Sanctuary with all its artistic treasures. His explanations are clear, his descriptions accurate. Added to this are some historical and moral considerations as well as timely information, the usefulness of which strikes you at once.

With pleasure, therefore, do I recommend Fr. Crescent's little book. Would to God it may find its way into the homes of all those who love and frequent the Church of Our Lady of Esperanza.

TRANQUILLE PESSE, A.A.,
Provincial.

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PART I

SPANISH HILL

CHAPTER I

AN ARRAY OF PALATIAL STRUCTURES

Historical remembrances—A generous Mæcenas, Mr. Archer Huntington—Museums—The Hispanic Society of America—Origin of the Church of Our Lady of Esperanza—Call for funds—The Rev. Adrian Buisson, A.A., Rector.

WHAT a few years ago was a grassy field, that part of Washington Heights where goats browsed, has taken a definite step toward the fulfilment of a dignified destiny shaped chiefly by a noble and rich scholar, Mr. Archer M. Huntington. Through his generosity and his enlightened interest in things bearing upon the beginnings of early America, the Heights, between the Harlem River and the Hudson, where Fort Washington stood, where important battles for the new liberty were fought[1], where Madame Jumel entertained, where Audubon lived and lies buried, have been vivified in significance and permanently beautified.

That little knoll which once belonged to old Audubon Park is now crested with the fine buildings of the Museums of the Numismatic and Hispanic Societies, the Museum of the American Indian, the stately structure of the Geographical Society of America and the Spanish Church. The picturesque edifice of Nuestra Señora de la Esperanza (Our Lady of Hope)[2] is situated on West One Hundred and Fifty-sixth Street, between Broadway and Riverside Drive. This little church is the fifth in this unique group of buildings of which the Hispanic Museum is the motif. This educational center is "*sui generis*" in America. Its rare reference libraries on

[1]A bronze tablet erected in 1901 by the Sons of the Revolution and embedded in the wall of Trinity Cemetery—northwest corner Broadway and 153d Street—is engraved with the following inscription: "Upon this site and across these Heights stood the main line of defences thrown up by Washington's army, September, 1776. It was held until Fort Washington fell on November 16th, when part of the fighting occurred at this point."

[2]The official title of the Church is Our Lady of Esperanza.

Hispanic subjects, including more than eighty thousand volumes, and its art collections of every kind, such as paintings, sculpture, metal work, rare prints, and coins, archeological treasures, manuscripts, old books and ancient maps, draw every year a large number of visitors from every part of the States.

The "exhibition room," the architecture of which is of the Spanish Renaissance period, attracts to the Hispanic Museum all the connoisseurs of art. As if by magic you are transported to Spain. It is hard to believe oneself in New York while under the spell of this immense room with its heavily ornamented ceiling and its balconies lighted from overhead. Every balcony has an arch, the keystone of which is adorned with escutcheons bearing the arms of the provinces of Spain. When the sun filters through the skylight and rests on the Moorish arches and dim red walls, lingering perchance on a painting by Velazquez, or on a rare bit of wood carving, or on priceless textures woven in cloth, on gold or silver vestments, or on rare mosaics the effect is indescribably beautiful and foreign.

We understand that the American Academy of Arts and Letters will soon have a home in this historic neighborhood. For this lofty purpose, Mr. Archer Huntington has donated a fine piece of land on the west side of the Spanish Church. It consists of eight lots, four of which, fronting 100 feet, are on the north side of 155th Street, and the other four directly in the rear, on 156th Street. So the site is ready for those eminent architects, members of the Institute, who will collaborate in the design for the building, and those eminent sculptor and painter members who will collaborate in its decoration, and those eminent critics, essayists, novelists, editors, historians, who as members will get together the library. Only the matter of money to build intervenes, but this question, no doubt, will quickly be settled; for the members

MR. ARCHER M. HUNTINGTON

of the Academy of Arts and Letters, who are to share in the housing privileges and facilities, must help out. The object of this Academy is to serve the public and create a wider knowledge and appreciation of literary and artistic excellence in the United States.

The builders of the surrounding apartment houses on "Spanish Hill" have succumbed, curiously enough, to the general sentiment and have named their buildings after Spain's most illustrious sons and cities. Such names as "The Seville," "The Velazquez," "The Goya," "Hispania Hall," etc., are truly symbolical of the meeting of the Old and New World.

The generous Mæcenas to whom New York is indebted for the fine group of palatial structures which crown "Spanish Hill," Mr. Archer Huntington, had thoroughly studied Hispanic literature, art and civilization. Extensive travelling through the South Western United States, Spain and Portugal led him to collect materials of literary, artistic and archeological import upon the joint or separate past and present of the two nations. It had seemed to him that of all the countries of Western Europe "Spain is the one with which our relations, friendly and otherwise, have been the closest. Everywhere in the South and in the West the names of States and cities, of mountains, rivers and plains and the survivals in speech and institution recall the deeds of the Spanish pioneer and the day when two-thirds of our land acknowledged the sway of Spain . . . Hence it is fitting that in the land of the square deal and in its very metropolis should be formed a nucleus of the means and materials by which a true estimate of Spain's greatness may be determined."

Therefore on May 18, 1904, Mr. Huntington founded the HISPANIC SOCIETY OF AMERICA and provided it with that beautiful building on the frieze of which are carved the greatest names of the Iberian Peninsula.

On the northern façade of the central building we read from right to left the names of BERCEO, the celebrated monk and poet; RUIZ, the satirist; MAIMON, the learned rabbi of Cordova; QUEVEDO, the popular, caustic and fertile writer; GOYA, the painter; VELAZQUEZ, another celebrated painter; LOYOLA, the churchman and saint, founder of the Society of Jesus; CAMOENS, the most illustrious of Portuguese poets; LOPE DE VEGA, the dramatist; CERVANTES, the immortal author of Don Quixote; COLUMBUS, the discoverer of America; BOLIVAR, the South American Liberator; MURILLO, the great master painter; BOSCAN, the poet-soldier; EL GRECO, the Spanish painter of Greek origin; JAIME I, the Conqueror.

On the rear or southern façade of the "Hispanic Society" Museum are carved from left to right the other following names: SENECA, the Roman sage, and TROJAN, the Roman emperor, both of Spanish birth; AVERROES, the Moorish scientist, and ALMANZOR, the Moorish warrior, both natives of Spain; the CID, the valiant crusader; CHARLES V, the illustrious statesman; MAGELLAN, the navigator; SAN MARTIN, the South American general, liberator of Chile and Peru; CALDERON, the dramatist; GONGORA, the churchman and poet; STA. TERESA, the most illustrious saint of Spain, and one of the noblest women who ever lived, also a very distinguished Spanish writer; RIBERA, the talented disciple of Michelangelo and Correggio; GALDOS, the modern novelist, and A. MARCH, the Catalonian poet.

Exteriorly the whole group of buildings is magnificent, but the central museum built of Indiana limestone is particularly so. With its noble Ionic columns and cornices in the main façade, and its great portico surmounted by a pediment two hundred feet long, it is a delight to the eye.

"Now it is difficult," as an art critic puts it,[1] "to conceive

[1] *Academy Notes*, October, 1912.

of a Spaniard who is not a loyal son or daughter of the great Roman Catholic Church to which we all, until a comparatively short time ago, belonged. It was but natural for Mr. Huntington, in his realization of the supreme part played in Spanish history by religion, to feel that the home of the Hispanic Society of America might very naturally and reasonably have in its immediate vicinity a homage to the religion of Spain in the form of a Spanish Church in which the citizens of any of the Spanish-speaking countries might worship in accordance with the historic faith of their heroic ancestors."

Mr. Archer Huntington was a friend of Señora de Laverrerie de Barril, whose husband was at one time Spain's Consul General in New York. One day, in 1906, while discussing the problems of the Spanish people in New York, Señora de Barril remarked to Mr. Huntington: "Oh, why are you not a Roman Catholic? With your love for Spanish art and your interest in Spanish literature you would then build a church for my people; we have none in New York."[1] A few months later Señora de Barril died, but during the ensuing year, as her daughter, Miss Maria de Barril, was again visiting the Huntingtons, her host said, "I have been thinking of your mother, Miss de Barril, and I wish you would give me a letter to Archbishop Farley; perhaps her dream of a Spanish church may yet be fulfilled." Faithful to his promise, Mr. Huntington then offered Archbishop Farley land worth $75,000, adjoining the site of the Hispanic Society, and $25,000 as the nucleus of a church building fund, provided the Spanish colony or some individual would raise an equal contribution. The Archbishop immediately placed upon the Augustinian Fathers of the Assumption the responsibility of raising the equal amount. This task was

[1]The only place of worship where Spanish-speaking people used then to meet was the *Chapel of Our Lady of Guadalupe* (229 West 14th Street). It was established in 1902 and is really the parent of the beautiful uptown structure. Both parishes are under the care of the Augustinian Fathers of the Assumption.

accomplished through long and earnest efforts by the Reverend Fathers with the splendid aid of Miss Maria de Barril. The latter gave herself up entirely to that task and she infused her enthusiasm into all the people to whom she appealed. She first organized a successful concert at the Waldorf-Astoria, thus realizing 5,000 dollars. Art exhibits, musicales and various other forms of entertainment brought a few thousands more. But it was not only the gold of the rich, but also and mostly the pennies of the poor, that built *Nuestra Señora de la Esperanza.* Yes, indeed, the greatest part of the contributions was made up of small offerings collected by the Augustinian Fathers of the Assumption and the Committee they had appointed to help raise funds. The members of that Committee were:

Rev. Father Thomas Darboy, A.A., Pastor of Our Lady of Guadalupe, President.
Mr. Nicolas Saenz, a Colombian, Chairman.
Mr. Alberto Falcon, a Peruvian.
Mr. Antonio Gonzalez, a Cuban.
Mr. Manuel Martinez, a Spaniard.
Mr. Alberto Leon, a Mexican.

When the Rev. Father Thomas Darboy retired, in 1908, he was succeeded on the Committee by the Rev. Father Adrian Buisson, an Assumptionist himself, who spared neither his time nor his energy to make the enterprise a success. His personal appeals to the Spanish-speaking people of this city and his unremitting zeal proved to be one of the greatest assets in the happy realization of an achievement upon which he had once set his heart. Although a Frenchman by birth, Father Adrian Buisson has been rector of the Church ever since its opening. He was ordained to the priesthood at Osma (Spain) in 1887. After seven years' service among the Spaniards, in whose ideals, culture and language he had been

REVEREND ADRIAN BUISSON, A.A.
Rector of the Church

carefully nurtured, he went as a missionary to Chile (South America), where he spent thirteen more years. He has been ministering to the Spanish-speaking people of New York City ever since 1902, and he is looked upon by them all as their most disinterested friend and beloved pastor, nay more, as one of their own race.

El Calendario Mensual, the then monthly publication of Our Lady of Guadalupe, for many months contained in its issues long lists of subscriptions, some from the wealthy, but very many more from people of limited means, whom the Committee induced to take part in such a worthy enterprise and show their appreciation of Mr. Huntington's generous initiative.

CHAPTER II

ERECTION AND DEDICATION OF THE SPANISH CHURCH

The architect—Laying of the cornerstone—The dedicatory inscription—Decoration fund—A great artist, Mr. Caryl Coleman—Opening of the Church—The Consecration.

THE eminent architect who designed the adjoining buildings, Mr. Charles P. Huntington, had been entrusted with drawing the plan of the new temple. The construction started as soon as the designs were approved of. The cornerstone was laid by the Rt. Rev. Mgr. Michael J. Lavelle, then Vicar General of the Archdiocese of New York, on the ninth of April, 1912. On that occasion a Latin inscription on parchment was enclosed and sealed in the cornerstone; it reads as follows:

A. R. T.

Hunc Lapidem Angularem
Ædis, Nobilissimi Viri Archer M. Huntington
Munificentissimæ Dominæ Mariæ de Barril
Et Hispanorum Fidelium Donis Ædificatæ
In Honorem Beatæ Mariæ Virginis
Quæ Est "SPES" Nostra;
Rssimus Michael J. Lavelle V. G. Hujus Diocesis
Gloriose Regnante PIO PAPA X
Archiepiscopo Neo Eboracensis Joanne Card. Farley
Augustiniensium ab Assumptione Superiore Generali
Rssimo. Emmanuel Bailly
Feliciter Regnante in Hispania Alphonso XIII
Americæ Septentrionalis Reipublicæ Guillermo Taft Præside
Status Neo Eboracensis J. A. Dix Præfecto
Civitatis Neo Eboracensis W. J. Gaynor Majore
Architectone Carolo P. Huntington
Picturæ Operis et Ecclesiæ Instrumentorum Artifice Caryl Coleman
Anno Salutis MDCCCCXII
Die IX Aprilis
Solemni Præcatione Lustravit ac Posuit

Translation:

THY KINGDOM COME!
The Cornerstone of this Church
Built with the offerings
Of a very noble gentleman Archer M. Huntington
And those of a very generous lady Maria de Barril
And of the Spanish-speaking faithful
In honor of the Blessed Virgin Mary
Who is our "HOPE"
The Very Rev. Mgr. Michael J. Lavelle Vicar General of this Diocese
Under the glorious reign of Pope Pius X
John Cardinal Farley being Archbishop of New York
The Very Rev. Emmanuel Bailly
Being Superior General of the Augustinian Fathers of the Assumption
Alfonso XIII happily reigning over Spain
William Taft being President of the Northern American Republic
J. A. Dix being Governor of the State of New York
W. J. Gaynor being Mayor of the City of New York
Charles P. Huntington being the architect
Caryl Coleman being the designer of the decorations and furniture of the Church
In the year of our Salvation MDCCCCXII
On the IXth of April
With solemn invocation blessed and laid

When the builder, Mr. John Clark Udal, had finished the rough construction of the church, it was then realized that it was but a shell with no money left for its furnishing and decoration. The collection of no less than an additional $50,000 was therefore undertaken by Miss Maria de Barril among her influential friends. Several people of prominence and large means, some of them not belonging to the Catholic Church, then showed, in the most pleasing manner, their willingness to coöperate in the execution of so beautiful a project. Their names will be subsequently mentioned with the kind of gifts they presented to the church.

Mrs. Collis P. Huntington generously started the new fund with a check for $5,000. Almost from the start gifts of rare value came from America and Europe.

The decoration of the interior was then placed in the hands of Mr. Caryl Coleman, a New York artist. This erudite authority on ecclesiastical art devised and executed a decora-

tive scheme which virtually converts Our Lady of Esperanza into a literal substantiation of the title "House of Gold," given to the Blessed Virgin in her Litany.

The little Spanish Church was first blessed and opened for public worship on July 21, 1912, by His Eminence Cardinal Farley, with a pomp which attracted a throng of Church and civic dignitaries. Mgr. Patrick J. Hayes, at that time Chancellor of the Archdiocese of New York, sang the mass and the Rev. Fr. Stephen Chaboud, provincial of the Augustinian Fathers of the Assumption, delivered the sermon in Spanish. At the close of the service His Eminence Cardinal Farley made a short address and in the course of some very happy remarks pointed out that this Temple of God had been built under exceptional circumstances—the principal benefactor being a non-Catholic. This cannot be said of any other church in New York. Truly then may be applied to it the Scripture's sentence which is engraved on the frieze of the building, *Non fecit taliter omni nationi* (He hath not done in like manner to every nation) Psal. cxlvii: 20. His Eminence further said that there was no church within the Archdiocese, and he knew of no other within the United States, so complete from every point of view as Our Lady of Esperanza.

It was less than one year after, on Sunday, April 20, 1913, that the new temple was solemnly consecrated with beautiful and impressive ceremonies. The consecration proper took place privately on Saturday, April 19, the Rt. Rev. Thomas F. Cusack, Auxiliary Bishop of New York, officiating, and the service on Sunday was in celebration of that great occasion. At the close of the Mass His Eminence again made an address in which he congratulated the Spanish people on having a consecrated church of their own and he praised anew the generosity of those—Catholic or non-Catholic—who had liberally contributed to the building and furnishing of the edifice. After tendering his warmest felicitations to the Augustinian Fathers of the Assumption, who are charged

with the administration of the beautiful church, His Eminence expressed his admiration for that grand old Catholic nation, Spain, and all that she has done through the ages for the faith of Christ. "But for the Spanish people," he continued, "we would have but little Christianity on this continent. They fought the Moors for 800 years for the sake of religion, a feat that has not been equaled in all history. When the Moor breathed his last sigh in Spain, the Spanish people were free. They were enabled to people this continent and the result is that there are about 74,000,000 professing the faith in Latin-America today. I believe this thought was in the minds of those who contributed to make this edifice a monument to the Spanish people."

Among the personages who attended the ceremonies of the consecration were: His Excellency Don Juan Riaño, Ambassador of Spain to the United States; Mr. Archer P. Huntington; Mr. and Mrs. Frederic W. Vanderbilt; Mr. Thomas F. Ryan; Mr. and Mrs. Frederic Courtland Penfield; Miss Maria de Barril; Mr. and Mrs. Frederic Coudert; Mr. and Mrs. Thomas Hugh Kelly; Mr. and Mrs. Chauncey Depew; Mr. John D. Crimmins; several representatives of the South American Republics and a score of distinguished churchmen from both the secular and regular clergy.

CHAPTER III

GENERAL DESCRIPTION OF THE CHURCH

The outside of the Church—Italian Renaissance style—The terrace and portico—The inside of the Temple—Symbolism of the Church—"House of Gold"—Decorative scheme—General outline of the interior.

EXTERIOR.— The Church of Our Lady of Esperanza rests, as it has been said, on 156th Street, West of Broadway, upon the knoll of Old Audubon Park, overlooking the Hudson, which runs like a silver thread at its feet, and opposite the Palisades of New Jersey. Its level is some twenty feet above the street and its roof line about even with that of its sister buildings. It is reached from the street by a flight of thirty steps, broken by two landings. The steps are made of buff bricks, ornamented with buff terra-cotta balustrades, and lead to a small terrace in front of the building. This terrace itself has a terra-cotta balustrade supporting bronze lamps. The red brick pavements, steps and courtyard form indeed a picturesque setting for the group of stately buildings crowning the hill and in the brilliant rays of the sun, or after a shower of rain, shine resplendent, the cement forming innumerable white lines in methodical order, toning down the warm color of the bricks to a pleasant harmony.

The Church, in keeping with the other buildings, is an adapted style of the Italian Renaissance, following the type of the most beautiful ecclesiastical structures in Italy. It is distinctly Roman in design.

Apart from early Christian art, Spain never had a distinctive ecclesiastical architecture. From the invasion of the Moors in the Ninth Century to their expulsion, in 1492, she clung to the earliest Gothic. She was wholly unaffected by the architecture of the Moors despite the fact that she recognized

their superior artistic training and employed them extensively as builders and decorators of her cathedrals, churches and monasteries. Spain, like all Europe, was influenced by the early and later Italian Renaissance. She retained, however, as does every nation, certain inherent qualities which are best defined as feeling. It is this Spanish feeling that both architect and decorator have aimed to embody in Our Lady of Esperanza.

The Church has a portico of four Ionic columns of terra-cotta surmounted by an ornamented pediment and cross of the same material. A Latin inscription, taken from the Holy Writ, is engraved on the frontispiece; it reads: "*Non fecit taliter omni nationi*"; that is, "He hath not done in like manner to every nation." Over the inscription, right in the center of the pediment, stands out the name of the Blessed Virgin Mary in its monogrammatic form. Unlike the other buildings of the group, which are of grey limestone, the Church is built of buff bricks with terra-cotta cornices and trim, crowned by an ornamented terra-cotta balustrade. The change in material relieves the eyes and varies the color.

INTERIOR.— Catholic churches are generally impressed with symbolism of the highest order. Both their external and internal arrangements are adapted to awaken and aid devotion by raising our minds, hearts and senses to God. Our Lady of Esperanza is, in its minutest details, a pure work of symbolism. This statement I expect to substantiate in the course of this descriptive book.

When possible, churches are built on a height, and so is Our Lady of Esperanza. Why? Because of old, high places were considered sacred and under the Old Law God frequently manifested Himself to men on a mountain; moreover, on a hill one is further aloof from the noise of the busy world and nearer to God. Furthermore, Christ said the church was to be built upon a rock, and He Himself was crucified upon the hill of Calvary.

In regard to the interior, Catholic churches are divided

into three parts—the *vestibule*, where in the early days of Christianity catechumens and penitents used to kneel, and at the entrance of which we see the Holy Stoup, reminding us that we ought to approach God with pure hearts; the *nave*, which is the part appropriated to the faithful, and wherein, as in Noah's Ark, they are saved from eternal perdition; the *sanctuary*, in which the High Altar is placed, and which is separated from the *nave* by a rail or communion table. Over the High Altar is the Tabernacle, wherein the Blessed Sacrament is reserved, and before which a lamp is kept perpetually burning. The statues or pictures of saints and angels, which are to be seen in every Catholic church, remind us of those holy servants of God and heavenly spirits who assist unseen at the sacred offices.

The "dim religious light" that pervades the building, owing to the colored glass of the windows, reminds us that here below we understand the things of God only in a dark manner. Those people who say that it is unnecessary to go to church, because they can say their prayers anywhere, should consider that in Catholic churches Our Lord is actually present upon our altars, that the atmosphere of the sacred edifice disposes us to recollection and that petitions offered there have more power than those offered elsewhere.

Two staircases lead from the vestibule to the galleries and organ loft. The vestibule opens into the body of the church, which is eighty feet deep and forty-two wide, with a seating capacity of three hundred. The nave is formed by high round arches crowned by a dome and a flat stained glass skylight.

According to *The Architectural Record*[1] this is the only New York church known to architect or decorator with nave illuminated by a flat skylight roof. The aisles, on either side of the nave, are broken by galleries, with balconies between the arches. These side aisles are lighted by six beautiful stained glass memorial windows of American design and English execu-

[1]*The Architectural Record*, January, 1913.

CHURCH OF OUR LADY OF ESPERANZA

tion. The organ loft occupies the high arch opposite the sanctuary, right over the main entrance door. From the sanctuary niche doors open on either side into the sacristies.

What impresses the visitor on entering this little church is a feeling of mysterious respect, mingled with silent admiration, at the beauty of this rutilant gem. One cannot help being deeply impressed with the perfect harmony of the whole interior decorative scheme. The sunlight through the green and blue and cardinal tones of the stained glass windows produces an unusually artistic effect on the gold walls and the superb altars of yellow Siena marble. Our Lady of Esperanza is unlike anything else of its kind in America. It is such a devotional and restful place that those who have once prayed within its sanctified walls are held by its charms for ever. Very few churches wield such a singular fascination. Our Lady of Esperanza seems to breathe an atmosphere of art and religion that instils the worshipper with calm and peace. Therein the presence of the supernatural becomes obvious and the senses experience a sharp separation from worldly things. Such a wonderful appeal to the heart and mind is directly influenced by the harmony of the interior furnishings, the perfection of the altars, the beauty of the statues and paintings, the glittering splendor of the walls and the radiance of the stained glass windows.

The decorations and furnishings of Our Lady of Esperanza are practically the fulfilment of one of the dreams of the artist's life. This dream had its inception when as a boy Mr. Caryl Coleman went to Italy to pursue his art studies. "In Genoa, when I was a boy," said Mr. Coleman, "I was immensely impressed with the Gold Church of the Annunciata. I went back to it when I was a grown man with the eyes of the artist, the craftsman. The impression of boyhood deepened and I said to myself, some day, wherever the opportunity presents itself, I shall make a gold church in the United States."

With the passing of the years Mr. Coleman felt his dream

grow more and more remote, but suddenly the possibility of its realization came to him when the decoration of the Spanish church was put in his hands. So he planned his design of gold and green, the exquisite rendering of which goes so far toward the beauty of the interior of the chapel. As there was no money for the precious metal, Mr. Caryl Coleman tried to find a substitute. The first step in the metalizing process was secured by lining the entire wall space with aluminum. In the treatment of aluminum for gold effects artists had heretofore been using alcohol in mixing the glazes. The result, with the passing of time, has been faded, washed out, greyish tones with scarcely a suggestion of the original gold tint. By substituting oil for alcohol in the mixing process of glazes, Mr. Coleman has obtained veritable gold effects that promise the wear of the real metal.

Upon this metallic background the entire plain wall surface is covered with a Spanish silk brocade of Renaissance design. This design is worked out in a green gold glaze against a yellow gold background.

The vault of the half dome of the sanctuary and the coves of the ceiling are finished in plain hammered metal. In the soffits of the arches is a Renaissance design carrying the word "pax" (peace). Emblazoned in the gold frieze, which encircles the entire auditorium, are the words of our Blessed Lord to St. Peter "*Tu es Petrus et super hanc petram ædificabo Ecclesiam meam et portæ inferi non prevalebunt adversus eam*"; that is, "Thou art Peter and upon this rock I will build my church and the gates of hell shall not prevail against it." (St. Mathew xvi:18.)[1]

Upon the spandrils of the great arches, worked out with transparent colors against the gold background, are four winged angels sounding the trumpet, while on the spandrils

[1]"Peter" signifies a "rock," therefore the words of Christ to Peter spoken in the vulgar language of the Jews, which Our Lord made use of, were the same as if He had said in English, "*Thou art a Rock and upon this rock I will build my Church.*" "The Gates of Hell" mean the powers of darkness and whatever Satan or his agents can do. By this promise we are fully assured that neither idolatry, heresy nor any pernicious error whatsoever shall at any time prevail over the Church of Christ.

of the small arches the four evangelists are introduced under the form of cherubs holding a scroll bearing the respective names of St. Matthew, St. Mark, St. Luke, and St. John. Here it is to be regretted that the artist has not represented the four evangelists under their well known emblematic designs which are the *man*, the *lion*, the *ox* and the *eagle*. But, at all events, it was fitting that in this temple, dedicated to the glory of God and in honor of the Blessed Virgin Mary, mention should be made of the four evangelists, since the Catholic Church styles our Blessed Mother "Queen of Evangelists."

PART II

THE SANCTUARY

CHAPTER I

THE HIGH ALTAR

Sanctuary—The altar and the mass—Memorial inscription—Technical description of the high altar—The tabernacle door—The tabernacle key—The tabernacle veil—The cross and candlesticks—Chalices and ciborium—Chasuble.

THE sanctuary of a church is that space set aside and railed off from the nave, and reserved exclusively for the High Altar and the clergy. The word "sanctuary" comes down to us from the Bible, and designates the Holy of Holies in the Temple of the Old Testament.

The sanctuary is also called "apsis" or "concha" because of its shell-like, hemispherical dome. However, it would be wrong to believe that the sanctuary has always had a semi-circular formation, for a portion of the middle nave is often enclosed with rails and added to the sanctuary.

In the Middle Ages, when Gothic architecture was at its height, the architects, in consequence of the improved vaulting, conducted the side aisles around the choir. This transformation made the sanctuary accessible on all sides, so that the faithful could reach the immediate vicinity of the High Altar.

Like those of many other churches of the Renaissance type, the sanctuary of the Church of Our Lady of Esperanza retains the old form of a hemispherical dome, and instead of being shut off from the rest of the church, it beautifully stands out before the worshipper in a brilliancy of light, so that every person entering the edifice through the main door commands a free view of the High Altar, the masterpiece of the church.

The two pilasters supporting the arch of the sanctuary dome are ornamented, from top to base, with a handsome

foliage interwoven with a scroll, bearing sentences from the Gospel relative to the Holy Eucharist. On the left side pilasters we read these words, taken from the sixth chapter of St. John, verse 59: *Hic est panis qui de cœlo descendit.* (This is the bread that came down from heaven.) The words inscribed on the right pilaster are taken from the same chapter and verse of St. John: *Qui manducat hunc panem vivet in æternum.* (He that eateth this bread shall live forever.) Above the sanctuary doors, leading into the sacristies, we read, on the left wall: *Adveniat regum tuum.* (Thy Kingdom come), and on the right wall: *Propter amoren Domini* $\overline{IX}$. (For the love of the Lord Jesus Christ.)

The High Altar

The High Altar is, no doubt, the masterpiece of the golden church. So successfully have architect and decorator collaborated that it is apparent to the untutored eye that the church was built to enshrine it. The sanctuary floor of marble and mosaics, and the Siena marble communion rail, and its bronze door, are all worked out on lines in well studied harmony with the High Altar.

All these are the gifts of Mr. and Mrs. Frederic Courtland Penfield. Mr. Penfield was the last Ambassador of the United States of America to Vienna before the World War and the downfall of the Austro-Hungarian Empire.

A bronze tablet, made by the Gorham Company, is fastened to the right side of the High Altar, and bears testimony to the devotion and generosity of the donors. The following inscription is engraved thereon:

Esta iglesia y este altar
Fueron consagrados por su señoria illustrisima
Thomas F. Cusack
Obispo auxiliar de Nueva York
El dia 19 de Abril del año 1913
La misa solemne de consagración
Presidida por su eminencia
John Cardenal Farley
Arzobispo de Nueva York

Fue celebrada el dia 20 de Abril
Del ano 1913
Dedicado
por
Frederic Courtland Penfield
y
Anne Weightman de Penfield
al
Honor y gloria de Dios
É imperecedero recuerdo
De su amada amiga
Jessie Perry Van Zile Belden

Translation:

This church and this altar
Were consecrated by his most illustrious lordship
Thomas F. Cusack
Auxiliary bishop of New York
On the 19th of April in the year 1913
The solemn Mass of consecration
Presided over by His Eminence
John Cardinal Farley
Archbishop of New York
Was celebrated on the 20th of April
Of the year 1913
Dedicated
by
Frederic Courtland Penfield
and
Anne Weightman de Penfield
to
The honor and glory of God
And to the perpetual memory
Of their beloved friend
Jessie Perry Van Zile Belden

Speaking of the altars of the church of Our Lady of Esperanza, the architect had this to say: "Their beauty of color, the rich yellow Siena marble, carved as only Italy can carve, the proportions of their parts, their complete harmony with each other and the architecture of the church, place them among the handsomest altars in New York."

"I do hope this royal extravagance for God's house will always abide with us," said His Eminence Cardinal Farley, in his address at the opening of the new temple. Nothing, of course, can be too magnificent for the King of Heaven, for to us, Catholics, the main altar of our churches is the

principal attraction, and this for two obvious reasons. First, it is the earthly abode of our Lord Jesus Christ, really present in the Tabernacle with His Body, Blood, Soul and Divinity, under the appearance of the Holy Ghost, enclosed in the Ciborium; secondly, because it is the consecrated stone table, enriched with the relics of martyrs upon which the priest, as representative of Christ, celebrates, every morning, the Holy Sacrifice of the Mass and changes the bread and wine into the Body and Blood of Christ. True, indeed, Holy Mass is the supreme act of worship, continually offered up, as foretold by the prophet Malachias i: 11. "From the rising of the sun to the going down, my name is great among the gentiles, and in every place there is sacrifice and there is offered to my name a clean oblation."

The lamp that hangs down from the sanctuary dome, and whose flickering rays sparkle day and night, symbolizes Jesus Christ, the Light of the World. It also reminds us that Jesus is actually present there, and that our hearts also should be burning out for Him, in perpetual adoration and love.

It is the Real Presence of Our Lord that accounts for the religious atmosphere which pervades Catholic churches; it is the Real Presence again that instils the hearts of the faithful with cogent respect and turns every Catholic place of worship, even the poorest, into a corner of Heaven. Away then with worldly thoughts, idle talking, and unchristian demeanor in this Temple. *Dios está aqui.* (God is here.)

When the first beams of the sun light up the glories of this beautiful edifice, the High Altar stands out in the golden shrine as a jewel in its precious setting. It is typically Roman in both structure and detail, and is similar to the altar in the Pantheon in Rome. The façade consists of two pilasters, supporting an entablement above which springs an arch. In front of each pilaster is a Corinthian column, supporting a boxed entablature, which is returned from the main one. Between the columns, upon the altar proper,

THE HIGH ALTAR AND ALTAR RAIL

stands the Tabernacle, the small and ornamented cell in which the Blessed Sacrament is kept, and the retable, or reredos consisting of three raised shelves and of an elaborate framework, specially built for the gorgeous niche which shelters the statue of Our Lady. Of the niche and statue we shall speak in the following chapter.

The columns are Roman Corinthian, fluted with fillets, each standing on a plinth; the torus is richly carved with a Roman leaf motive. The smaller moldings are also embellished by a classic ornament. The cap is a beautiful example of the Corinthian, the abacus being supported by elegant scrolls and by cherubs which harmoniously unfold from the acanthus leaves and whose outspread wings unite with the scrolls. The pilasters behind the columns are panelled with just enough ornamentation not to detract from the effect of the highly finished Corinthian columns in front.

The entablature, which is so effectively broken to extend over the columns, is classic Roman and highly decorated. The cyma recta of the cornice is ornamented by a Roman leaf design, and the smaller moldings are carved with the bead and reel. The oval is embellished with an egg and tongue carving. Below is the classic dentil, blending beautifully with the spacings of the festoons, which decorate the frieze. The front of the frieze, above each column, is panelled and decorated with a single garland of the same pattern as the rest of the motive. The architrave is unadorned.

The arch, which springs above the entablature, between the columns, is plain in sections, and is embellished with a relief of bay leaves, bound with a spiral band, this band crossing over at three points to form circles within which are carved rosettes. The soffit is beautified by a series of rosettes. The tympanum is a semi-circular slab of Italian white marble, with a bas-relief of the Virgin and Child, flanked by two adoring angels, the whole most artistically filling the space. The panel stands upon the entablature and adds to the unity of the design.

The Altar proper, upon which stands the Tabernacle, consists of a long panel, on either side of which is a pilaster or pedestal. Each is relieved by panels, the lower one being carved with a leaf design, the upper square one with a rosette. The unity of the Altar is maintained by a cornice, with a well proportioned cyma recta and a base of appropriate height. The frontal between the pilasters is a marble mosaic having a design of circles. This is Roman in conception, but shows a trace of Moorish or Spanish feeling in its application.

The Door of the Tabernacle

The door of the Tabernacle is a gem of Christian symbolism and of the smith's art. It is made of bars of gilded bronze repoussé and chiselled work, enriched with transparent enamel, grading from a silver tone to a deep emerald. The condensed symbols used by Mr. Caryl Coleman upon this exquisite background were taken from a Spanish Charter, dated 1145. We descry first the usual monogram of Christ, consisting of the X and P interwoven; but, what strikes the observer, after a close scrutiny of the masterpiece, is the tau (T) placed over the X and P.

This T is the sign which the Jews marked on the doorposts of their houses with the blood of the lamb, which was sacrificed at the time of the Passover. It is sometimes called the Cross of the Old Testament, and was often used by the early Christians, in union with their monograms of the Sacred Names. At the foot of the T is a sigma (S), the last letter in the usual abbreviation of Christ's name in Greek: XPS. Now on each side of the golden cipher are the Alpha and Omega. These are the names of the first and last letters of the Greek alphabet, and they typify Our Blessed Lord.

In the first chapter, verse 8, of the Apocalypse of St. John we read: "I am Alpha and Omega, the beginning and the end, saith the Lord God, who is, and who was, and who is to come, the Almighty." These words signify that God is the first cause and last end of all beings, and they have always been

applied to Our Lord and Saviour, Jesus Christ, Who is to come again, and judge the living and the dead.

In the first ages of the Church, while persecutions were raging, the early Christians used to recognize each other by such monogrammic signs.

A Latin inscription runs around the door, and reads as follows: *Ecce panis Angelorum. Qui manducat meam carnem et bibit meum sanguinem in me manet et ego in illo* (Behold the Bread of Angels. He that eateth my flesh and drinketh my blood abideth in me, and I in him). These last words, which are taken from St. John's gospel (vi: 57), are a divine invitation, nay a precept, to receive the Body and Blood of Christ. This precept the faithful fulfill, each time they approach the Holy Table, though they receive but in one kind, because in one kind they receive both Body and Blood, which cannot be separated from each other. Hence life eternal is here promised to the worthy receiving, though but under one Species.

The Tabernacle Key

It was proper that the Tabernacle door of the High Altar should be fitted with a key of similar beauty and richness, for, as the church was built to enshrine the altar, so the altars were made up to enhance the Tabernacle, this earthly dwelling of Our Lord, Jesus Christ, in the Blessed Sacrament. Nothing indeed is too costly nor too precious for this Divine Master. Do we not read in the Gospel of St. Matthew (xxvi: 6-10).

6. When Jesus was in Bethania in the house of Simon, the leper,
7. There came to him a woman having an alabaster box of precious ointment and poured it on his head as he was at table,
8. And the disciples seeing it, had indignation, saying: To what purpose is this waste?
9 For this might have been sold for much and given to the poor.
10. And Jesus, knowing it, said to them: "Why do you trouble this woman? for she hath wrought a good work upon me."

The noble woman who so generously devoted herself to raising funds for the furnishing of this church never for a moment

lost sight of these words of Christ. To set an example to others, she gave up the jewels which once belonged to her mother, Señora de Laverrerie de Barril, and handed them to the goldsmith to be converted into a key.

That masterpiece of Christian art was designed by Mr. Caryl Coleman, and is made of pure gold, and set with diamonds. The gold is hammered in the form of a fish, for we know from monumental sources that the symbolic fish was familiar to Christians since the first decade of the Second Century.

The symbol itself may have been suggested by the miraculous multiplication of the loaves and fishes, or the repast of the Seven Disciples after the Resurrection, on the shore of the Sea of Galilee, but its popularity among Christians was due principally to the famous acrostic, consisting of the initial letters of five Greek words, forming the word for fish[1] which words briefly describe the character of Christ and His claims to the worship of believers. They mean exactly: "Jesus Christ, Son of God, Saviour."

The Greek word for fish then, as well as the representation of the fish itself, held for Christians a meaning of the highest significance. The association of the fish with the Holy Eucharist is also strongly emphasized in the Christian monuments of the three first centuries, such as frescoes, sculptured representations, rings, seals, gilded glasses and caskets of various materials.

The Tabernacle Key of the Church of Our Lady of Esperanza has therefore the form of a fish. Moreover, the Greek letters, alpha and omega, and the Greek word itself for fish, appear on one side of the handle of the key, in gold letters, buried in transparent green enamel, surrounded by the words *Nuestra Señora de la Esperanza* (Our Lady of Hope). On the reverse side is the name of Jesus, in its monographic form: IHS, with the following memorial inscription: *A la memoria de Manuela de Laverrerie de Barril* (To the memory of Manu-

[1]Ichthys, the Greek word for fish, has represented graphically since the Second Century the celebrated acrostic: Iesous Christos Theou Yios Soter. (Jesus Christ, Son of God, Saviour.)

ela de Laverrerie de Barril). The tabernacle key described here is very seldom used.

Cross and Candlesticks of the High Altar

The Cross and six large Candlesticks on the High Altar, a gift of Mrs. Frederick W. Vanderbilt, are well worth mentioning, so is the Missal stand, which matches them. They are made of gilded bronze and green enamel. Excepting the body of the Cross, which is a reproduction from an Italian work of the Fifteenth Century, Mr. Caryl Coleman asserts that the whole is absolutely original in design. "Debarring the motif, which is that of the Renaissance period," says Mr. Coleman, "they are absolutely original. In making the designs, I transported myself back into the spirit and feeling of mediæval Spain, as far as possible, for a Twentieth Century man."

The gilded metal, intersected with the green colored enamels, harmonizes in style and color with the general tone of the church, so that the whole is in complete unison with the architectural character of the buildings, making of Our Lady of Esperanza not only a thing of beauty but an "auditorium of Christian art, perfect in its minutest details."

Tabernacle Veil

On certain great feasts the door of the Tabernacle is veiled by two exquisite curtains, which are marvellous examples of Renaissance art. They were made in Seville, and are the gift of the Misses Cristina and Leocadia de Laverrerie. These curtains or veils are rare bullion work, with various insets of the most artistic design.

In the lower corners of the first veil are, on one side, the Roman numbers of the year in which the church was opened (MDCCCCXII), and coinciding with the Eucharistic Congress, held in Madrid, are the words from the Congress hymn: *Dios está aqui* (God is here), and the arms of Pope Pius X, of

blessed memory. On the other side are embroidered the coat of arms of Spain: the lion and the castle. In the center of this first veil is represented the Holy Host, surrounded with sheaves of wheat.

In one corner of the second veil can be seen the Arms of the Church of Seville, which represent St. Ferdinand, the warrior king, seated on a chair, and on either side, Sts. Isidore and Leander, both Archbishops of Seville; in the other corner are embroidered the arms of the city, bearing a heraldic inscription meaning *Fidelity*. The center of this second veil is adorned with a chalice, surrounded by grapes. All of this work is miscroscopic, but it seems as if the fingers of angels had been employed in this masterpiece of art, so incomparably beautiful are the designs and so perfect the details.

Chalices and Ciboriums

Among all the sacred vessels of a church, a chalice occupies the first place, for it is used daily at the Holy Sacrifice of the Mass, to hold the wine, which is to be changed into the Most Precious Blood of Our Lord.

A chalice consists of a round knop, short stem, broad firm base, and a wide, rather shallow cup, assuming the tulip shape. The material is generally gold or silver, but the interior of the cup must always be lined with gold. The ornamentation is more or less elaborate or sumptuous, for it is to contain the Blood of Christ.

The Church of Our Lady of Esperanza possesses several beautiful chalices, one of which was donated by the Queen Mother of Spain, Her Majesty Doña Maria Cristina, whose secretary wrote the following to His Eminence Cardinal Farley a few months after the church was opened:

Madrid, 24th of October, 1912.

Eminence:

I have the honor to inform you that Her Majesty Queen Maria Cristina, desiring to follow the example of His Majesty King Alfonso XIII, in making an artistic present to the Catholic Church of Our Lady of Esperanza, in New York, wishes me to announce to Your Eminence the arrival of a gold chalice and paten, which Her Majesty is extremely pleased to donate to the above-mentioned church.

CHASUBLE
Gift of Don Fernando Maria and Doña Maria Teresa

Another beautiful chalice has been presented to this church by a Cuban lady, Señora Herminia Bolivar de Mira, who gave her most precious jewels and diamonds, that they might be inlaid on the base of the Sacred Vessel.

A ciborium is another sacred vessel, in which the Blessed Sacrament or Consecrated Species is preserved. It is also used for distributing Holy Communion to the faithful. In shape, the ciborium resembles a chalice, but the cup, or bowl, is round rather than oblong, and provided with a conical cover, surmounted by a cross. It is generally made of gold or silver, but like the chalice, it must always be lined with gold. Both chalice and ciborium must be consecrated by the Bishop, before they can be used.

One of the ciboriums, which this church prizes most, is a gift of Her Royal Highness Infanta Paz of Spain, an aunt of King Alfonso XIII. This magnificent vessel, which is rarely used, is inlaid with two hundred diamonds, and also numbers of emeralds, rubies and other precious stones. These jewels form a simple, but beautiful, setting for the enamelled coat of arms of Spain — two lions and two castles — which adorns the base of the ciborium and cover. Just above it is a royal crown, set in diamonds. These jewels were, at one time, the personal property of Isabel II, who reigned over Spain from 1833 to 1868, and died in Paris in 1904.

The base of the ciborium is engraven with the following inscription: *Para la Iglesia de Na. Sra. de la Esperanza, Infanta Paz* (To the Church of Our Lady of Esperanza, Infanta Paz).

Chasuble

Among the ecclesiastical vestments, donated to the Church of Our Lady of Esperanza, there is one which deserves special mention. It is a costly and beautiful hand-embroidered chasuble, sent from Spain by the sister of King Alfonso XIII, Her Royal Highness Infanta Maria Teresa, wife of Don Fernando Maria, Prince of Bavaria.

This noble and devout lady died September 23, 1912, after the vestment had been shipped to this country. Part of the embroidery was done by the Princess herself.

This chasuble is of white satin adorned with lilies and passion flowers. In the center of the back there is embroidered a figure of the Sacred Heart, and below is a chalice wrought in silk. The central figure, in the front, is a lamb, in raised hand work. It is lined throughout with pale pink silk, and in the center is the following inscription in Spanish:

DONADO POR S. S. A. A. R. R. LOS SERMOS SRES
DON FERNANDO MARIA Y DONA MARIA TERESA
INFANTES DE ESPANA, PRINCIPES DE BAVIERA
ANO DE 1912

Translation:

Donated by Their Royal Highnesses
The Serenissimos Señores, Don Fernando Maria
And Dona Maria Teresa, Infanta of Spain, and Prince
of Bavaria. Year 1912

Over the inscription may be seen the coat of arms of Spain and the coat of arms of Bavaria.

CHAPTER II

THE STATUE OF THE BLESSED VIRGIN

The miraculous finding in Cuba—Cultus of Our Lady of Charity in Cuba—A gift from the Cuban people—Enthronement of the statue of Our Blessed Mother—Description of the statue—Devotion to the Mother of God—The shrine.

IN the Seventeenth Century was discovered in the bay of Nipe (Cuba) a miraculous statue of Our Blessed Lady known as "*Nuestra Señora de la Caridad*" (Our Lady of Charity).

Two Indian brothers, Juan and Rodrigo de Joyos, with a negro boy, named Juan Morenos, were sailing in a small canoe along the Cuban coast in search of salt when a tempest suddenly arose and forced them back to the shore. After four days of compulsory rest they resumed their work. A short while later, while on the sea, they perceived something queer drifting about. They mistook it at first for a sea-bird, but, as they drew near it, they found, to their great surprise, it was a small, but beautiful, statue of the Blessed Virgin, standing steadily erect on a light plank. On this plank were engraven the words: "*Yo soy la Virgen de la Caridad*," (I am the Virgin of Charity), the title under which the Blessed Virgin was to be venerated.

The news of the happy discovery caused great joy in Varajagua, the nearby village. An altar for the statue was soon built in one of the best houses of Varajagua pending the erection of a small chapel into which Our Lady of Charity was later transferred.

The Blessed Virgin rewarded the devotion of these people by working several miracles in their behalf. But these wonderful happenings were soon divulged all over the Island. Anxious as they were to show in a visible manner their tender piety toward the Blessed Mother of God, the inhabitants of

the neighboring places held a meeting, at which old Rodrigo de Joyos was present, and they resolved to carry the miraculous statue to Real de Minas del Cobre, a more important town, fifteen miles away. This they did in order to have "Our Lady of Charity" in a more accessible place so that it might draw a greater concourse of people. A solemn procession was therefore organized, which wended its way along ravines and torrents, over rocks and bushes, till it finally reached Real de Minas del Cobre. There the sacred image was enthusiastically received by the mayor, the other officials and all the inhabitants of the town, while a military band and the whole garrison were paying honor to Mary. The statue of Our Lady of Charity was then enthroned on the main altar of the parish church till a special chapel to enshrine it was erected on the top of a hill overlooking the city. Many years later this chapel was torn down to be replaced by a richer and larger one. But as the stream of pilgrims from Cuba and the West Indies was growing more and more every year, the chaplain of the place, Don Onofre de Fonseca, a devotee of the Blessed Virgin, at the close of the Seventeenth Century gave himself entirely to the task of gathering funds for building a large and beautiful temple to the heavenly Patroness of Cuba. The people of the Island readily entered into the plans of the zealous priest. Donations poured in, with which the magnificent church of today was erected. This temple is enriched with gifts of rare value, such as memorial tablets, gold vessels, precious stones and works of art of every description, all of which bear witness to the generosity and devotion of the Cuban people to the Blessed Mother. But, of course, what mainly attracts the ever-increasing flock of pilgrims is the miraculous statue of Our Lady of Charity, which is known to every dweller in the country, and which is held by all in great veneration.

Where did this statue come from? An ancient tradition tells us that a Spanish soldier, who had a tender devotion to the Blessed Virgin, used to carry her image with him wherever

STATUE OF OUR LADY
Patroness of this Church

he went. Twenty years after Columbus had discovered the New World, this Spaniard quite providentially landed in Cuba. There he met an Indian chieftain who extended to him a cordial welcome and trusted him with the command of his warriors, for, at that time, he was waging a long and hard struggle against a neighboring tribe. At every encounter the Spaniard met with victory, so that the Indian chieftain, struck with admiration and surprise, asked him what was the marvellous power in him that yielded so magic an influence. The Spaniard then told him he owed his victories to the small statue of the Blessed Virgin Mary which he was wont to carry with him wherever he went. On hearing this, the Indian chief directed that the sacred image should be placed in the temple where the national idols of his tribe were kept and worshipped. But, having become suddenly afraid that this statue, to which they ascribed the victories of his army, might fall into the hands of his enemies, after some unsuccessful battle, he changed his mind and threw the precious image into one of the rivers which empties itself into the bay of Nipe, on the northeast coast of Oriente, a province of the Cuban Island. It was there that it was discovered, in the Seventeenth Century, as has been described at the very beginning of this chapter.

After the War of Independence, when the Cuban Republic was just established on the Island, the war veterans organized a solemn pilgrimage to the Sanctuary of Real de Minas del Cobre, to return thanks to Our Lady of Charity for the blessings of a victorious peace. This pilgrimage was attended by a large concourse of people from every corner of the Island. From the Shrine of their Heavenly Queen the pilgrims forwarded a request to His Holiness Pope Leo XIII humbly beseeching him to officially declare Our Lady of Charity del Cobre the Patroness of the Cuban Republic. The Holy Father hastened to grant the necessary decree and this event was celebrated throughout the Island with great religious festivities.

From that time Our Lady of Charity del Cobre has always been looked upon as the heavenly Protectress of Cuba; the people turn to her in all their sorrows and trials and Mary seems never weary of pouring down upon them her blessings and showing forth her motherly interest. What Our Lady of Guadalupe is to Mexico, Our Lady of Andacollo to Chile, Our Lady of Altagracia to Santo Domingo, Our Lady of Chiquinquira to Colombia, Our Lady of Lujan to Argentine, etc., etc., Our Lady of Charity del Cobre is now to Cuba, that is, her official and acknowledged Patroness.

In the month of October, 1918, a member of the Cuban colony in New York, Señor L. Serpa, approached the Rector of Our Lady of Esperanza to find out whether he would welcome the idea of a public subscription being made in Cuba for presenting the Spanish Church in New York with a replica of the miraculous statue of Our Lady of Charity del Cobre. This idea having met with a hearty approval the subscription was immediately opened in one of the foremost newspapers of Havana, *El Diario de la Marina*, its editor, Señor Nicholas Rivero, heading the list with a generous offering. Rich and poor alike contributed to the fund and within a short time the contract was given to a Spanish artist, Ramon Mathew, to carve a replica of the famous Cuban statue. The work was executed in Barcelona (Spain). It is an exact reproduction of the original, carved out of one piece of precious Cuban wood.

When the statue was completed it was sent to Cuba where it was solemnly blessed by the Archbishop of Havana, this event being made the occasion of great religious celebrations in which the most distinguished people of the Island participated. The blessed image was afterwards shipped to New York and temporarily enthroned on the high altar of Our Lady of Esparanza, on the feast of Cuba's Independence, June 6, 1920.

On Sunday, September 12, of the same year at the celebration of the patronal feast of the Church, the statue was

formally enthroned in the permanent niche especially made to receive it, above the tabernacle of the high altar. The church that day was crowded with Spanish-speaking people, mostly Cubans, from all parts of the city, including several South American Consuls and many other officials of the State. The rector delivered an address and paid a tribute to the faith of the Cuban people which inspired their beautiful gift.

The new statue is supposed to be "one of the finest examples of wood carving in this city." It is eighteen inches high. The faces of the Blessed Mother and of the Holy Child are so perfectly carved and so wholly admirable that they prompt souls to devotion. The dark complexion of the Virgin, her bright eyes which follow the spectator wherever he goes, her smiling face, the open arms of the Child that seem to invite confidence, make upon the pilgrims a sweet and lasting impression. Mary is clothed in a white robe with a gold trimmed mantle in the form of an ecclesiastical cope which falls from her shoulders to her feet. Her neck is encircled by a ruff or broad double muslin collar finely plaited, of the kind which was almost universally worn in the Fifteenth Century by persons of distinction. In her left arm she is holding the Infant Jesus, while in her right hand is seen the sign of our Redemption. The Child Jesus is Himself holding in one of His hands a small globe surmounted by a tiny cross. The Virgin is standing on a cloud supported by three beautiful cherubs. At her feet shines the silver crescent of the moon with its horns directed downward. A bright sun darts forth its rays around her shoulders and wraps the Virgin in glory; over the sun twelve stars arranged in the form of a halo and inlaid with the monogram of Mary sparkle around the crowned head of the Blessed Virgin. Such an elaborate and symbolical setting is the happy realization of this text of the Holy Scripture, which, by allusion, is often applied to our Blessed Lady: "And a great sign appeared in heaven. A woman clothed with the sun and the moon under her feet, and on her head a crown of twelve stars." (Apocalypse

xii, 1). To that gentle Queen, radiant with grace, who smiles to us from her glorious throne, we also may apply these words of the Canticle of Canticles:

Thy cheeks are beautiful as the turtle-dove's, thy neck as jewels (I.9).

We will make thee chains of gold inlaid with silver (I.10).

Behold thou art fair, O my love, behold thou art fair, thy eyes are as those of doves (I.14).

How beautiful art thou, my love, how beautiful art thou! Thy hair is as flocks of goats which come up from Mount Galaad (IV.1).

Thy teeth as flocks of sheep that are shorn, which come up from the washing (IV.2).

Thy lips are as a scarlet lace, and thy speech sweet. Thy cheeks are as a piece of a pomegranate (IV.3).

Thou art fair, O my love, and there is no spot in thee (IV.7).

Thy lips, my spouse, are as dropping honeycomb, honey and milk are under thy tongue, and the smell of thy garments as the smell of frankincense (IV.11).

O thou most beautiful among women (V.9).

Who is she that cometh forth as the morning rising, fair as the moon, bright as the sun, terrible as an army set in array? (VI.9).

The Catholic Church has always paid the greatest respect and honor to the Blessed Mother of God on account of her matchless dignity. Of course we do not adore her. The little Catholic child learns in his catechism that to pay to any creature this supreme honor which is due to God alone is to commit an act of idolatry. God alone can claim the supreme worship of adoration, but because Mary is the Mother of God she has a right to a worship beyond any that we pay to the saints and angels From the earliest ages of the Church up to the present time the name of Mary has always been held among Christians as the greatest after that of the Saviour of mankind. What a number of splendid sanctuaries the piety of peoples has dedicated to Our Lady all over the world! How many masterpieces have the arts achieved in her honor! In every Catholic Church there is an altar which is hers by right. Everywhere her beautiful name is borne and her gracious image is to be seen.

The great conquerors of the New World used to consider themselves as the Knights-errant of Our Lady. Columbus, before setting forth on his immortal voyage, had his ship blessed and named the "Santa Maria" (Holy Mary). With a banner of the Blessed Virgin borne before him the hardy

Cortes conquered the vast pagan empire of Mexico. The chivalrous Champlain carried the name of Mary through the gigantic forest of Canada. The gallant De Maisonneuve founded Ville-Marie (Town of Mary) now Montreal. On discovering the Mississippi Father Marquette called it the Immaculate Conception. It was on the feast of the Annunciation that the Catholic Pilgrim Fathers took formal possession of Maryland and the first town in that State was named St. Mary's. In May, 1846, the bishops of this Republic assembled in Baltimore, solemnly decreed that "the Most Blessed Virgin conceived without sin is chosen as the Patroness of the United States." In short, the sweet name of the Holy Mother of God is borne today by countless people, communities, churches and cities from the majestic St. Lawrence to the distant Magellan Straits.

Indeed Mary is a Mother as well as a Queen and she is full of mercy and goodness. This has been proclaimed by all the peoples of the world who have given her the sweetest and most glorious titles. There is Our Lady of Mercy, for all who weep; Our Lady of Perpetual Succor, for all who invoke her; Our Lady of Ransom, for captives; Our Lady of Good Counsel, for those in need of guidance; Our Lady Help of Christians, for all who need her help, etc.

According to Pope Leo XIII, in one of his immortal Encyclicals, Mary has been "invested with an almost immeasurable power." That is why the Church bids us *hope* in her prayers every moment of our lives and at the terrible hour of death. "Holy Mary, Mother of God" she makes us incessantly say, "pray for us now and at the hour of death." "Gate of Heaven, Star of the Sea, Health of the Sick, Consolation of the Afflicted, Refuge of Sinners, pray for us."

Indeed the Blessed Virgin has always been looked upon as the "Mother of Hope" and these words which the Divine Wisdom speaks of its own self suit her perfectly well: "I am the Mother of Fair Love . . . and of Holy Hope" (Ecclesiasticus xxiv:24).

It is under this double name of "Mother of Charity" and "Mother of Hope" ("Our Lady of Caridad" and "Our Lady of Esperanza")—the latter being the official title of this Church—that the Blessed Virgin Mary is here invoked.

On each side of her marble niche these two beautiful appellations shine forth in bright letters on a gold background of mosaic panels. On each panel is represented a cross between lilies, these being the symbols of charity and purity and an anchor, symbol of hope. Moreover the panel on the left is adorned with the above-mentioned verse of the Ecclesiasticus: *Ego mater pulchræ dilectionis* (I am the Mother of fair love), and the one on the right with the final words of the same verse: *Ego mater sanctæ spei* (I am the Mother of holy hope).

In its niche of Siena marble the statue produces a decidedly startling effect, and when the electric lamps throw their multitudinous rays upon the shining robes of the Virgin it looks like a heavenly apparition.

From every corner of the city—I should rather say of the States—visitors and pilgrims repair to Our Lady of Esperanza to lay down at her feet their gratitude and prayers, their joys and anguish. Considering the many graces and favors already obtained through her powerful intercession, St. Bernard's inspiring words suit her very well: "Who can remember having invoked thee in his needs and having been abandoned by thee . . . Never hath it been told of any of those who have had recourse to thy protection, implored thy help and begged for thy prayers that they have been forsaken."

CHAPTER III

THE SANCTUARY LAMP

Gift of King Alfonso of Spain—A replica of a celebrated work—Symbolism of this masterpiece—Memorial inscription.

THE lamp which hangs from the dome of the sanctuary in front of the altar is the gift of King Alfonso XIII of Spain. To the Spanish Ambassador in Washington, the Marquis de Villalobar, Miss de Barril diplomatically suggested that the King undoubtedly would wish to do something for the Spanish Church of New York. This suggestion was forwarded to Madrid, with the result that the King's private secretary wrote to Miss de Barril, signifying to her his Majesty's earnest desire to make to the Spanish Church in New York a gift which would contain in itself a significance genuinely Spanish and likewise be a work of art. On the 24th of August, 1911, the King's secretary wrote: "My August Sovereign has finally decided upon the work of a celebrated artist of the latter part of the Eighteenth Century: a lamp which hangs from the dome of San Antonio de la Florida. This church is one of our most precious art jewels, its dome having been wonderfully painted by Goya. The lamp in question, besides being a valuable work of art, is in itself a symbol, for it is finished by a graceful royal crown, and the body of the lamp proper is suspended by chains which are a reproduction from the Collar of the Golden Fleece. Sorolla and other notable artists agree that the choice of His Majesty in selecting this lamp as a model for the one he is offering to Our Lady of Esperanza could not be more fitting. The King endeavored to find an artist skillful enough to reproduce exactly and faithfully the aforesaid model. Finally my August Sovereign gave the order to a priest, Señor Don

Felix Granda, the noted goldsmith, who was recently awarded the gold medal at the latest exhibition of Craftsmanship and Decorative Arts at Madrid. Artists who have seen the lamp are confident it will please both Mr. Huntington and the Spanish American Colony of New York."

So the sanctuary lamp of Our Lady of Esperanza was designed by Felix Granda, a priest-sculptor, and is an exact replica of the beautiful bronze lamp made by the celebrated Urquiza at the end of the Eighteenth Century and which hangs in the sanctuary of the church of San Antonio de la Florida in Madrid, where the famous Goya frescoes and many other works of art are carefully treasured. Señor Granda's reproduction of the lamp has been examined by experts, who are unanimous in pronouncing it a masterpiece. The Bishop of Madrid took particular interest in the work and afforded Señor Granda every possible facility in its execution. While the latter was busily engaged in making it, the King and Queen of Spain, the Queen Mother, the American Minister to Madrid, Mr. Henry C. Ide and his daughter, the American Consul, Mr. Hoover and Mrs. Hoover visited the artist's studio, and all greatly admired the royal gift.

One of the most striking features in this masterpiece is the symbolism it contains. The vertex of the lamp represents the Royal Crown of Spain from which are hanging three ornamented chains reproducing the Collar of the Spanish Order of the Golden Fleece.

Three golden-winged cherubs, hovering together in a graceful flight, are upholding with their arms and shoulders a round tray adorned with a finely chiseled railing reproducing the arms of Spain: the lion, and the castle supported by the Pillars of Hercules. This simple motif, which has been favored by Spanish artists of all ages, produces a beautiful effect.

From the center of the tray a hexagonal pedestal rises up. The coat of arms of the present King of Spain, made of glittering enamels, is emblazoned upon one of its sides; upon an-

THE SANCTUARY LAMP

other side a Spanish dedication bearing the date of January 23, 1912, was engraven by order of the King. It reads as follows: *Su Majestad el Rey de España D. Alfonso XIII, Q. D. G. ha ofrecido esta lampara a la Iglesia de Nuestra Señora de la Esperanza de Nueva York, el 23 de enero de* MDCCCCXII (His Majesty the King of Spain Don Alfonso XIII, whom the Lord preserve, presented this lamp to the Church of Our Lady of Esperanza of New York, January 23, MDCCCCXII).

The hexagonal pedestal in the center of the tray supports a golden sphere—the earth—upon which is traced a map of the world, and the following inscription taken from Holy Scripture can be read: *Lux orta est justo et rectis corde lætitia. Quamdiu sum in mundo lux sum mundi* (Light is risen to the just, and joy to the right of heart (Psalm xcvi: 11). As long as I am in the world, I am the light of the world (John ix: 5). From the axes of the sphere flames burst forth forming a crater which is the socket that holds the vessel containing the vigil taper that burns day and night before the Blessed Sacrament.

CHAPTER IV

THE SANCTUARY STAINED GLASS WINDOWS

The Angels "who stand before the Lord"—St. Michael "the highest general"—St Raphael, "the healer"—St. Gabriel, "power of God"—Uriel, "one of the seven.'

THE four little windows looking into the sanctuary around the altar are glazed with four of the seven Spirits, who, according to Holy Scripture, continually tend before the throne of Almighty God; they are from left to right,the Archangels Michael, Raphael, Gabriel and Uriel. These windows were donated by Mr. Miguel R. Martinez, in memory of the deceased members of his family. For those adoring Spirits there could be no place more fitting than the sanctuary around the altar, this earthly abode of Our Blessed Lord, for we do believe that He is really there in the tabernacle as really as He was at Bethlehem and Nazareth, going on with His life of self abasement and humiliation. Is it not right, therefore, that we should call upon Him and acknowledge His Divine Presence in union with these four glorious Archangels who stand out on their glowing place of honor, in a reverent position of adoration, in union, too, with the myriads of unseen spirits who ceaselessly praise and serve the Divine Prisoner of Love?

St. Michael

The Archangel Michael is easily recognizable by his banner inscribed with the words "Quis ut Deus?" These three words are the translation in Latin of "Michael," and mean "Who is like God," for Michael's name was the war cry of the good angels in the battle fought in heaven against Satan and his followers: "And there was a great battle in heaven, Michael and his angels fought with the dragon" (Apocalypse xii:7). No wonder then that the Greek liturgy styles him "highest

CHALICE AND PATEN
Gift of the Queen Mother of Spain

CIBORIUM
Gift of Infanta Paz

general." Christian tradition gives to St. Michael four offices: (1) To fight against Satan; (2) to rescue the souls of the faithful from the power of the devil, especially at the terrible hour of death; (3) to be the champion of God's people; (4) to bring men's souls to judgment.

From the earliest times of Christianity the name of the great Archangel has been invoked with great efficacy. His feast is celebrated on the 29th of September.

St. Raphael

The next window portrays the Archangel Raphael, whose name means "God has healed." We read in the Book of Tobias that he appeared, disguised in human form, as the travelling companion of the younger Tobias. The protecting influence of the angel during the adventurous journey is shown in many ways. After the return and healing of the blindness of the elder Tobias, he makes himself known as "the angel Raphael, one of the seven who stand before the Lord" (Tob. xii:15).

What are the functions attributed to the Archangel Raphael? We have his declaration to Tobias (Tob. xii), that when the latter was occupied in his works of mercy and charity he (Raphael) offered his prayer to God, and that he was sent by the Lord to heal him of his blindness and to deliver Sara, his son's wife from the devil. The Church assigns the feast of St. Raphael to October 24.

This window represents the Archangel kneeling before the throne of the Almighty while his both hands are holding the well known insignia of the pilgrims—the staff and gourd.

St. Gabriel

Gabriel, "power of God," is one of the four Archangels mentioned in the Bible. Only four appearances of Gabriel are recorded: In Daniel (Chap. viii) when he explains the

destruction of the Persian Empire and (Chap. ix) when he communicated to the above-mentioned prophet the mysterious prophecy of "the seven weeks" of years which should elapse before the coming of Christ. In the New Testament he foretells to Zachary the birth of the Precursor and to the Blessed Virgin Mary that of the Saviour. So he is throughout the Angel of the Incarnation and the Angel of Mercy.

Christian tradition supposes that it is Gabriel who appeared to St. Joseph and to the Shepherds, and that it was he who "strengthened" our Blessed Lord in the Garden of Gethsemane.

In St. Luke the Archangel says of himself: "I am Gabriel who stand before God." The artist had these words in mind when he portrayed the great Archangel kneeling before the tabernacle in a silent adoration. At his left can be seen a shield emblazoned with the monogram of the Blessed Virgin Mary, *i.e.* the interwoven letters A and M, which mean "Ave Maria" or "Hail Mary." These words were the first ones spoken by Gabriel when he announced to Mary she would become the Mother of God. His right hand is wielding a sceptre topped by a fleur-de-lis to symbolize the royalty and purity of God's Mother. The Church assigns his feast to March 18th.

Uriel

The fourth and last sanctuary window pictures the Archangel Uriel. Of the seven angels whom St. John the Divine saw "standing in the presence of God" (Apoc. viii: 2) only three, Michael, Raphael and Gabriel are mentioned in the canonical Scriptures. The four others, according to the Book of Enoch, are Uriel, Raguel, Sariel and Jerahmeel. It is Uriel, the first of the series whom the artist has portrayed for the small gallery of heavenly spirits who, around the altar, incessantly minister to the Most High and "cease not daily to cry out, with one voice, saying:

"Holy, Holy, Holy is the Lord God of Hosts,
The Heavens and the earth are full of Thy glory;
Hosanna in the highest,
Blessed is he that cometh in the name of the Lord;
Hosanna in the highest."[1]

The Archangel Uriel is seen with an uplifted sword in his right hand and a burning heart in his left, to symbolize his courage, zeal and love for God.

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[1]Conclusion of the Preface or introduction to the Canon which is the most solemn part of the Mass.

CHAPTER V

THE ALTAR RAIL AND BRONZE GATE

The holy table or communion rail—The gate and the monograms of Christ—Brass candlesticks.

THE railing which guards the sanctuary and separates the latter from the nave is also called the communion rail. It deserves a special mention. As has been already said, it was donated, together with the high altar, by Mr. and Mrs. Frederic Courtland Penfield. The communion rail effectively joins the side altars and the main altar into a delightful and harmonious unit. It consists of a rail whose cyma recta is beautified by a leaf design, and the oval by an egg and dart. Bronze doors divide the rail into two parts, pedestals at the end of each maintaining the unity. These pedestals are decorated by raised panels, surrounded by a raised molding. Between the pedestals, or piers, are six balusters, while another half engaged baluster projects from the inner surface of the pedestals. The balusters are symmetrically divided in halves by a bead molding, and a beautiful leaf design is in relief on each half. The piers and balusters rest on a base with a cyma reversa ornamented with leaf and tongue.

The communion rail is made of the same beautiful Siena marble as the high altar, of which it is the necessary complement. Why? Because the Holy Sacrifice is first offered on the altar and then distributed to the faithful on this table, so that, in the mystical words of the Church, to approach the holy table is tantamount to receiving our Blessed Lord. It is fitting, therefore, that the communion rail, owing to its high object, should be in keeping with the altar itself.

The communion rail is provided with a bronze gate leading into the sanctuary. Each gate is adorned with the mono-

gram of Christ, within an oak crown, forming a center medallion. The medallion itself stands against an eight-pointed cross bordered by the square frame of the gate. The letters IHS are the first three characters of the Greek for Jesus. From the Third Century the names of Our Lord were still more shortened, particularly in Christian inscriptions. IH was then used for Jesus and XP for Christus. In the next century the sign XP for Christus occurs not only as an abbreviation but also as a symbol. The monogram became popular after the Twelfth Century, when St. Bernardine of Siena was spreading the devotion to the Holy Name. Towards the close of the Middle Ages IHS became a symbol, quite like XP in the Constantinian period. Sometimes above the H appears a cross and underneath three nails, while the whole figure is surrounded by rays. IHS is sometimes wrongly understood as an abbreviation of *Jesus Hominum Salvator*, (Jesus Savior of Men), or of *In Hoc Signo* (*vinces*), (in this sign thou shalt conquer), etc.

Brass Candlesticks

Let us not leave the sanctuary without mentioning the two ornate, heavy brass candlesticks that adorn the steps of the high altar. A close scrutiny of their bases will reveal four beautiful heads of rams standing out from festoons of verdant foliage. They are, indeed, a fitting adornment for the place they have in their unique setting. These brass candlesticks are a gift of Mrs. Benjamin Thaw.

PART III

THE NAVES

CHAPTER I

THE SIDE ALTARS

St. Joseph's altar—St. Joseph's painting by Sorolla—Cultus of St. Joseph—St. Theresa's altar.

THE two side altars are, so to speak, an architectural and pictorial complement of the high altar. Both also are of Siena marble and were carved by the same Italian artists whose craftsmanship recalls the days of Benvenuto Cellini, so scholarly the care, so finished the art with which all the details are worked out.

They are alike in form and in most of the details. A design of pilasters, entablatures and panels, framing two beautiful oil paintings, form the back of each altar. The panel of the right altar frames a picture of St. Joseph and the Holy Child, that on the left a picture of St. Theresa. The main entablature has a plain cornice and frieze, the dentils being the ornament to relieve the simplicity of the design. Each pilaster has five flutes and a Renaissance cap, consisting of two scrolls and an acanthus leaf setting. Between the scrolls of the caps of the pilasters are escutcheons, whose bearings recall the Military Orders of Spain, when that nation was crusading against the Moors and when pilgrims from every part of the world were repairing to her two celebrated sanctuaries: Our Lady del Pilar, in Saragossa, and St. James of Compostella. At the center of the abacus of the cap, and above the escutcheon, is a rosette. The base of the pilaster consists of an astragal cove and torus on a plinth. The base rests on a cornice molding, which is supported by pedestals. This cornice is on the same level as the altar table. The table itself is supported by two consoles, each being ornamented at the top by a leaf design, while a bead molding runs

vertically through the center. The consoles projecting from the face of the altar, rest on a wide base, which is returned from the base of the altar. The frontal between the consoles is panelled, above being a cornice frieze and architrave. The holy picture rests in a frame consisting of two piers with imposts from which springs an arch with a keystone of the same design as the consoles of the altar table. The surface on either side is relieved by panels, which follow the lines of the picture opening, the side panels being extended across the bottom, and below is the shelf, upon which the picture rests.

St. Joseph's Altar

St. Joseph's altar in the right aisle is exclusively the donation of Mrs. Frederic Courtland Penfield, and was given by her in memory of the Rev. Mother Randall, who was Superior of the Sacred Heart Convent in Philadelphia and New York, and who died in Albany some years ago.

A close scrutiny of the caps of the left pilaster will reveal between the scrolls a shield, the escutcheon of which is adorned with three shells or "pilgrim scallops"; two in the chief of the field, the third one in the navel. In the Middle Ages, when pilgrims flocked to St. James of Compostella, they used to bring back with them from Galicia scallop shells, as proof of their journey, and that custom gradually extended to every form of pilgrimage and every kind of pilgrim.

The cap of the right pilaster is also adorned with a shield, the bearing of which is a cross fleur-de-lis. Such a cross was the peculiar symbol of the Knights of Calatrava, a Military Order instituted in 1158, by Sancho III, to combat the Moors. The inscription carved in the frontal of the altar reads:

> Dedicado por Anne Weightman de Penfield, al honor y gloria de Dios y eterno recuerdo de su muy amada amiga la Madre Sarah Randall, R. S. C.

Translation:

> Dedicated by Anne Weightman Penfield to the honor and glory of God and to the perpetual memory of her beloved friend, the Reverend Mother Sarah Randall, R. S. H.

ST. JOSEPH AND THE HOLY CHILD
Painted by Sorolla

The reredos of this altar is adorned with a painting by Joaquin Sorolla y Bastida, which is the gift of this famous artist. It is a superb conception of St. Joseph, the Carpenter and Foster-Father of Our Lord, holding the Divine Child in his arms. "While this is distinctly an impressionistic work, it sounds a new note in religious painting. It is the first of this great Spanish artist's eccleciastical work to be seen in the United States. To the art lovers who are accustomed to look for sparkling water, golden sunshine, smiling women, laughing children and stately portraits of the nobility, it comes as a great and beautiful surprise and revelation. Who but Sorolla would ever have dreamed of placing in a Catholic church the realism of a carpenter half clothed and devoid of the halo? Yet there is a saintliness in the expression and ensemble of the old man and the wonderment of exquisite love in the face of the child which makes one joyous at the absence of the ordained conventional symbolism."[1]

This picture, which has been so often spoken of by art reviewers, is indeed utterly impressive. Great is the number of those who have come not only to admire it but to say their prayers before it. In spite of his calloused hands and poor apparel, the sweet-faced Carpenter of Nazareth appeals to Christians, while the radiant beauty of the Holy Child prompts their hearts to love and adoration. The more one looks at this striking portrayal, the more one likes it. It is both artistic and inspiring.

"St. Joseph," says St. Bernard, "was truly the faithful and prudent servant whom the Lord appointed master of His household, His foster-father, the comfort and support of His Mother, and His most faithful coöperator in the execution of His deepest counsels on earth."

"What happiness," continues the same great doctor, "not only to see Jesus Christ, but also to bear Him, to carry Him in his arms, to lead Him from place to place, to embrace and

[1] *Academy Notes*, October, 1912.

caress Him, to feed Him and to be a witness of all the sublime secrets which were concealed from the princes of this world!"

St. Theresa had a child-like confidence in the Foster-Father of Our Lord. "I choose the glorious St. Joseph for my patron," she writes, "and I commend myself in all things to his special intercession. I do not remember ever to have asked of God anything by him which I did not obtain. I never knew any one who, by invoking him, did not make great advances in virtue. He assists all who address themselves to him, in a manner truly wonderful."

St. Joseph is not only the Patron of the Universal Church; he is also specially invoked to obtain a happy death. Having himself received in his last moments the help of Jesus and Mary, he can procure for those who pray to him the same assistance and the grace of a holy death.

To all who would holily live,
To all who would happily die,
St. Joseph is ready to give
Sure guidance and help from on high.

St. Theresa's Altar

The side altar in the left aisle is a gift of the late J. Pierpont Morgan, and Mr. Amos T. Eno. This altar is identical with St. Joseph's altar in all its details but one. The capital of each pilaster is adorned with its peculiar escutcheon. The cap of the left pilaster bears a cross terminating in a sword, and a scallop shell is affixed to the hilt. This was the insignia of the Military Order of St. James of Compostella, or Knights of the Sword, founded in 1170 by Ferdinand II. The "sword" in the shape of a cross recalls their last title, and the "scallop" their connection with the glorious shrine of St. James of Compostella, which they were sworn to protect against the Moors.

The cap of the right pilaster bears on its escutcheon the Cross of Holy Land, consisting of a cross potent with small crosses between the arms. This was the insignia of the celebrated Order of the Holy Sepulchre, supposedly instituted in 1099.

It is intended to replace the Madonna, which has been for many years above this altar, by a portrait of St. Theresa. The work was entrusted to a very distinguished Spanish painter, Raimundo de Madrazo, but a long and severe illness culminating in his death prevented him from keeping his promise. Madrazo having died in 1920, the painting of St. Theresa is now in the hands of another eminent artist.

CHAPTER II

STAINED GLASS WINDOWS: LEFT AISLE

Glaziers of mediæval centuries—Stained glass windows of this Church among the best—"The Annunciation"—"The Visitation"—"The Nativity of Christ."

AMONG the things that attract the attention of a visitor on entering the church are the glorious stained glass windows.

The windows[1] of Our Lady of Esperanza, according to art critics, rank among the best in New York. They, no doubt, give to the Spanish Church a touch of loveliness and beauty which add to the mysterious attractiveness of this "House of Gold."

The mediæval windows of Chartres, Amiens, Paris, Canterbury, York, Exeter Cathedrals, and, until their recent destruction by the German gunmen, those of Notre Dame de Rheims, have drawn numberless artists and pilgrims from every part of the world, for they are generally accepted as standards of excellence, and one accustomed to their glowing colors and highly finished designs cannot but be critical of the tawdry colorings and artless designs of some of our modern church windows.

Who shall dare speak of the ignorance and darkness of the Middle Ages with these magnificent old stained glasses before him? The glaziers of the mediæval centuries were fully aware of the great part they were bearing in the uplifting of the Christian masses. They never believed that the pith and marrow of their art merely consisted in displaying lines and colors, but were to assist in the chief object of the Church—the worship of God. Before the days of printing, these wonderful artists selected stories from the Bible, the lives of

[1]The stained glass windows of Our Lady of Esperanza were designed by Mr. Caryl Coleman, and executed by Hardman Glass Company, Birmingham, England.

the Saints, visions of angels or from the Blessed Trinity, with appropriate inscriptions, so that every worshipper, even a child, might understand their meaning.

There is always a calm dignity about these fine mediæval glass windows. The material is so stately and so enduring that when used properly the most magnificent effects can be produced. Glass is one of the choice productions of master craftsmen; not only has it wide range of color, but it has also infinite variety, giving sudden and brilliant surprises. Henry Adams described the Twelfth Century glass as distinctly "refined, brilliant, jewel-like"; he praises the purity of its colors, "the limpidity of the blues, the depths of the red, the intensity of the green; the complicated harmonies, the sparkle and splendor of the light, the quick and certain strength of the mass."

On passing over the threshold of Our Lady of Esperanza, the visitor cannot help being impressed by the same glow of brilliant colors that escape in great floods from its wonderful windows as the rays of the sun creep into the glorious edifice. No imperial robe, no Persian carpet, no diamond could excel the gorgeous loveliness of these bits of colored glass. They produce on the happy worshipper, as he feasts his eyes upon them, that very same feeling of mystery and devotion which the Christian artists of the Middle Ages aimed at, when they emblazoned upon glass the stories of the Bible or the lives of the Saints.

"The Roman Catholic Church of Our Lady of Hope at 156th Street, near the Spanish Museum," writes an art critic[1], "contains a series of lovely windows of the late Renaissance type, entirely unlike those already noticed, since they are not wrought in mosaic glass leaded together but depend largely on the use of paint fused to the glass. Their beauty lies in their rich deep coloring evenly balanced with lighter tones, the excellent adaptation of the figures, harmony with one another

[1]Helen Marshall Pratt, the author of "The Cathedrals of England" and "Westminster Abbey," in the *New York Times Magazine*, September 14, 1919.

and perfect adaptation to the delicate green and gold of the walls. Study of detail in these windows is much less gratifying than in the Gothic windows. The pictures represent scenes in the life of Christ and only an artist in figure painting could adequately represent such scenes. As you sit in the center aisle of this choice church—it is only twelve pews deep and there are only three windows in each side aisle and as many, but smaller, in the galleries above—the lovely rich colors—blue, red, green and gold with gleams of silver, all so exquisitely balanced and seen through the fine arches of subdued tones, they form a marvellously interesting series, restful, full of feeling and inducing to worship."

The scenes represented in the larger windows are all taken from the Gospel and they all refer to the life of the Blessed Virgin Mary, Patroness of this Church.

Windows of the Left Side Aisle

"The Annunciation"

The first window on the left side aisle, as one enters the Church, is entitled "The Annunciation," and represents the Angel Gabriel announcing to the Blessed Virgin Mary the joyful tidings. We read in St. Luke, Chap. i:

26. And in the sixth month the Angel Gabriel was sent from God into a city of Galilee, called Nazareth,

27. To a Virgin espoused to a man whose name was Joseph, of the house of David, and the Virgin's name was Mary.

28. And the Angel being come in, said unto her: Hail, full of grace, the Lord is with thee: blessed art thou among women.

29. Who, having heard, was troubled at his saying and thought with herself what manner of salutation this should be,

30. And the Angel said to her: Fear not, Mary, for thou hast found grace with God.

31. Behold thou shalt conceive in thy womb and shalt bring forth a son; and thou shalt call his name Jesus.

32. He shall be great and shall be called the Son of the Most High; and the Lord God shall give unto him the throne of David, his father; and he shall reign in the house of Jacob forever.

33. And of his Kingdom there shall be no end.

34. And Mary said to the angel: How shall this be done, because I know not man?

THE ANNUNCIATION

35. And the Angel answering, said to her: The Holy Ghost shall come upon thee, and the power of the Most High shall overshadow thee. And therefore also the Holy which shall be born of thee shall be called the son of God.

36. And behold thy cousin Elizabeth, she also hath conceived a son in her old age; and this is the sixth month with her that is called barren:

37. Because no word shall be impossible with God.

38. And Mary said: Behold the handmaid of the Lord, be it done to me according to thy word. And the Angel departed from her.

Had the philosophers, wise men and great saints of all times been engaged for years in framing an answer to the wonderful announcement of the Angel, they would never have succeeded in composing anything so beautiful, wise and humble as the immortal words that proceeded from the lips of Mary: "Behold the Handmaid of the Lord, be it done to me according to thy word." On hearing these precious words the Angel disappeared and Jesus Christ became man in the womb of the Immaculate Mother.

The window of "The Annunciation" is among the best, if not the best, of the whole series. The Archangel Gabriel has a youthful figure. He wears a tunic of rich and deep green with golden fringe and a silver amice striped with gold. His marvellous wings of blue and green in peacock design shine forth in all their splendor. At his feet is a pot of lilies in full bloom and from his hand he unfurls a scroll inscribed: *Ave Maria, Gratia Plena* (Hail Mary, full of Grace). The awe, at the sublime honor that has been conferred upon her, is evident from the expression of startled surprise that lights up the beautiful countenance of Our Lady as she kneels in prayerful attitude. Her head is covered with a sheer white veil, symbolic of virginity. In strong contrast to this a loose mantle of rich blue, bordered with gold, falls from her shoulders. In the upper edge of the window the Holy Ghost is seen descending upon her and spreading rays of light upon the open Book of Holy Scripture lying on a table by her side and one can read in the Book these words of Isaias (vii: 14) which apply to Mary: *Ecce Virgo concipiet et pariet filium et vocabitur*. . . . (Behold a virgin shall conceive and bear a son and his name . . .). At the bottom of the window the following inscrip-

tion may be read: *A la memoria de Manuela de Laverrerie de Barril: De su amante amigo Eugene Kelly* (To the memory of Manuela de Laverrerie de Barril: From her beloved friend Eugene Kelly).

"The Visitation"

The next window on the left wall recalls the Visitation of the Blessed Virgin Mary to her cousin St. Elizabeth as recorded in the first chapter of St. Luke (Chap. i: 39):

39. And Mary, rising up in these days, went into the hill country with haste into a city of Juda.
40. And she entered into the house of Zachary, and saluted Elizabeth.
41. And it came to pass that when Elizabeth heard the salutation of Mary, the infant leaped in her womb. And Elizabeth was filled with the Holy Ghost.
42. And she cried out with a loud voice and said: Blessed art thou among women and blessed is the fruit of thy womb.
43. And whence is this to me that the mother of my Lord should come to me?
44. For behold as soon as the voice of thy salutation sounded in my ears, the infant in my womb leaped for joy.
45. And blessed art thou that hast believed, because those things shall be accomplished that were spoken to thee by the Lord.
46. And Mary said: My soul doth magnify the Lord.
47. And my spirit hath rejoiced in God my Saviour.
48. Because he hath regarded the humility of his handmaid; for behold from henceforth all generations shall call me blessed.
49. Because he that is mighty, hath done great things to me; and holy is his name.
50. And his mercy is from generation unto generation, to them that fear him.
51. He hath shewed might in his arm: he hath scattered the proud in the conceit of their heart.
52. He hath put down the mighty from their seat and hath exalted the humble.
53. He hath filled the hungry with good things; and the rich he hath sent empty away.
54. He hath received Israel his servant, being mindful of his mercy.
55. As he spoke to our fathers, to Abraham and to his seed forever.
56. And Mary abode with her about three months, and she returned to her own house.

This sublime and inspired canticle, called the "Magnificat" makes the Blessed Virgin Mary, says a writer, the first Catholic poet, as it is the first Christian poem.

In the background of this second window we see the distant hills of Judea, above them the azure blue sky, dotted here and there with fleecy white clouds, and as though the

artist wanted us to feel the peace and rest that prevailed there, doves are seen in various positions of flight.

Our Blessed Mother in this stately scene is clad in a robe of royal blue, with a cloak of mauve all but enveloping her. With the light of heaven upon her face, she advances to meet St. Elizabeth and Zachary, who go forth from the portal of their home to welcome her. St. Elizabeth wears the royal garments of purple and scarlet, while Zachary is arrayed in the costume of high priest. Reverence, awe and surprise are written upon the features of St. Elizabeth; in fact, if she could speak we could imagine her uttering the words of her beautiful salutation: "Blessed art thou among women and blessed is the fruit of thy womb."

This window bears the following memorial inscription: *En recuerdo de Felipe Barreda y Carmen de Osma de Barreda and Carmen de Osma de Barreda* (In memory of Felipe Barreda and Carmen de Osma de Barreda).

"*The Nativity of Our Blessed Lord.*"

The third window on the left wall pictures the mystery of the Nativity of Our Lord Jesus Christ. St. Luke again has carefully recorded the wonderful and mighty event (St. Luke ii):

1. And it came to pass that in those days there went out a decree from Cæsar Augustus, that the whole world should be enrolled.
2. This enrolling was first made by Cyrinus, the governor of Syria.
3. And all went to be enrolled, every one into his own city.
4. And Joseph also went up from Galilee, out of the city of Nazareth, into Judea, to the city of David, which is called Bethlehem; because he was of the house and family of David.
5. To be enrolled with Mary, his espoused wife, who was with child.
6. And it came to pass, that when they were there, her days were accomplished, that she should be delivered.
7. And she brought forth her first-born[1] son and wrapped him up in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.
8. And there were in the same country shepherds watching, and keeping the night-watches over their flock.

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[1]"Her first-born" does not mean that she had afterward any other child; but it is a way of speech among the Hebrews to call them also the first-born who are the only children.

9. And behold an angel of the Lord stood by them, and the brightness of God shone round about them, and they feared with a great fear.

10. And the angel said to them: Fear not; for, behold, I bring you good tidings of great joy, that shall be to all the people;

11. For: This day is born to you a Saviour, who is Christ the Lord, in the city of David.

12. And this shall be a sign unto you: You shall find the infant wrapped in swaddling clothes and laid in a manger.

13. And suddenly there was with the angel a multitude of the heavenly army, praising God, and saying:

14. Glory to God in the highest; and on earth peace to men of good will.

15. And it came to pass, after the angels departed from them into heaven, the shepherds said one to another: Let us go over to Bethlehem, and let us see this word that is come to pass, which the Lord hath shewed to us.

16. And they came with haste; and they found Mary and Joseph, and the infant lying in the manger.

17. And seeing, they understood of the word that had been spoken to them concerning this child.

18. And all that heard, wondered; and at those things that were told them by the shepherds.

19. But Mary kept all these words, pondering them in her heart.

20. And the shepherds returned, glorifying and praising God, for all the things they had heard and seen, as it was told unto them.

Here again the artist has succeeded in carrying out even to the most minute detail the words of the Gospel relative to the subject portrayed. It seems nothing short of marvellous that so many items could be represented in a comparatively small piece of glass. "It came upon a midnight clear," for the cold bleak darkness of midnight falls around the poor cave from without, bringing to us a keener realization of the lonely coming of the Redeemer of the World. In the center of a worshipping group lies the Infant Savior in a rude manger, holding up His wee hand in benediction upon those around Him. The Blessed Mother kneels at the foot of the makeshift crib, wrapped in prayer, her robes of blue falling in folds at her feet, her whole countenance beaming with "great joy."

Two youthful figures of angels clad in filmy garments, their wings, gorgeous in color, spread out as though to shield the Divine Infant from the cold blasts of the night, are seen kneeling by the manger holding a protective covering over their little charge. Back of the central group stands St. Joseph, the spouse of the Most Blessed Virgin, the Foster-Father of

Our Lord, wearing the simple frock of the carpenter, leaning upon his staff as he gazes at the glory of the scene before him. Closer scrutiny of this picture will reveal the figure of a shepherd standing in the door of the cave, overawed by all he has seen.

What lovely Infant can this be
That in the little crib I see?
So sweetly on the straw it lies—
It must have come from Paradise.

Who is that Lady kneeling by,
And gazing on so tenderly?
Oh, that is Mary ever blest—
How full of joy her holy breast!

What man is that who seems to smile,
And look so blissful all the while?
'Tis holy Joseph, good and true—
The Infant makes him happy, too.

A Spanish inscription which reads as follows: *A la memoria de Maria Nellany y William Sheehan*, tells us that this window was erected: "To the memory of Maria Nellany and William Sheehan."

CHAPTER III.

STAINED GLASS WINDOWS: RIGHT AISLE

"The Adoration of the Magi"—"The Presentation of Our Lord in the Temple"—"The Marriage Feast at Cana."

"The Adoration of the Magi."

THE first window on the right side aisle, near St. Joseph's alter, represents the adoration of the Wise Men or Magi[1]. It reminds us of the Epiphany of Our Lord, or His manifestation as God to the Gentiles. "The shepherds of Judea had led the way," writes a pious author, "it was for Kings and Sages to follow." These Magi were the first converts of the heathen nations to worship the true God. St. Matthew gives us a graphic and vivid description of this momentous event, in the second chapter of his Gospel:

1. When Jesus, therefore, was born in Bethlehem of Juda, in the days of King Herod, behold, there came wise men from the East to Jerusalem,
2. Saying: Where is he that is born king of the Jews? For we have seen his star in the East, and are gone to adore him.
3. And King Herod, hearing this, was troubled, and all Jerusalem with him.
4. And assembling together all the chief priests and the scribes of the people, he inquired of them where Christ should be born.
5. But they said to him: In Bethlehem of Juda. For so it is written by the prophet.
6. And thou Bethlehem the land of Juda art not the least among the princes of Juda: for out of thee shall come forth the captain that shall rule my people Israel.
7. Then Herod, privately calling the wise men, learned diligently of them the time of the star which appeared to them;
8. And sending them into Bethlehem, said: Go and diligently inquire after the child, and when you have found him, bring me word again, that I also may come and adore him.
9. Who having heard the king, went their way; and behold the star which they had seen in the East, went before them, until it came and stood over where the child was.
10. And seeing the star they rejoiced with exceeding great joy.
11. And entering into the house, they found the child with Mary his mother, and

[1]The Magi or Wise Men, according to tradition, were Kings, and three in number. Their country, it seems, was Persia, and their names, Gaspar, Melchior and Balthazar.

falling down they adored him: and opening their treasures they offered him gifts: gold, frankincense and myrrh.

12. And having received an answer in sleep that they should not return to Herod, they went back another way into their country.

This window is rich in color and striking in its contrasts. Here again the artist has succeeded in portraying a vivid realization of earthly pomp and glory as displayed by the Kings from the East, in direct contrast with the simplicity of the little heavenly King. Not only in their costly robes of scarlet, dark brown, and olive green, do these Eastern rulers differ from the One they have come to adore, but in the expression of amazement that marks their features at beholding the Infant Savior. They kneel at His feet, humble suppliants, full of respect, and present Him with frankincense, myrrh and gold, symbolic of their faith, hope and charity. Jesus, clad in a little frock of scarlet, is sitting in His mother's lap, His little hands poised again in benediction. Mary's face is transformed with joy and she lovingly holds her little Son. Her grey veil falls loosely about her and all but obscures a pot of lilies at her feet, and yet these very folds are the playthings of a little lamb that is sporting about. St. Joseph's cloak is of sombre green and he stands, as usual, in the background.

Looking up at the open sky, above the rude dwelling, one sees the guiding star shining. Large as it is, this "was not a real star," says a writer, "but a meteor more brilliant than stars usually are, inasmuch as its lustre was not eclipsed by the brightness of daylight." "A new star appeared at the birth of Him whose death was to obscure the ancient sun" (St. Augustine).

This window, according to the inscription it bears, was erected *A la memoria de Jose Francisco de Navarro: De sus amantes hijos* (To the memory of Joseph Francis de Navarro: From his loving sons).

"The Presentation in the Temple"

The central window on the right wall pictures the Presentation of the child Jesus in the Temple.

Forty days after the Nativity of Our Lord, at Bethlehem, the Most Blessed Virgin returned to Jerusalem in order to fulfill the law of Moses, which prescribed the purification of mothers and the redemption of the first-born. Indeed, this law did not apply to Mary, for though she really was the mother of the Redeemer, she was still the purest of virgins. "For the sake of example," writes Bossuet, "she willingly submitted to a law which was in no way binding on her, because the secret of her virginal maternity was unknown."

In the second chapter of his Gospel, St. Luke relates the beautiful scene:

21. And after eight days were accomplished, that the child should be circumcised, his name was called Jesus, which was called by the angel, before he was conceived in the womb.

22. And after the days of her purification, according to the law of Moses, were accomplished, they carried him to Jerusalem, to present him to the Lord:

23. As it is written in the law of the Lord: *Every male opening the womb shall be called holy to the Lord.*

24. And to offer a sacrifice, according as it is written in the law of the Lord, a pair of turtle doves, or two young pigeons:

25. And behold there was a man in Jerusalem named Simeon, and this man was just and devout, waiting for the consolation of Israel: and the Holy Ghost was in him.

26. And he had received an answer from the Holy Ghost, that he should not see death, before he had seen the Christ of the Lord.

27. And he came by the Spirit into the temple. And when his parents brought in the child Jesus, to do for him according to the custom of the law,

28. He also took him into his arms, and blessed God, and said:

29. Now thou dost dismiss thy servant, O Lord, according to thy word in peace;

30. Because my eyes have seen thy salvation.

31. Which thou hast prepared before the face of all peoples:

32. A light to the revelation of the Gentiles, and the glory of thy people Israel.

33. And his father and mother were wondering at those things, which were spoken concerning him.

34. And Simeon blessed them, and said to Mary his mother: Behold this child is set for the fall, and for the resurrection of many in Israel, and for the sign which shall be contradicted[1];

35. And thy own soul a sword shall pierce, that out of many hearts, thoughts may be revealed.

36. And there was one Anna, a prophetess, the daughter of Phanuel, of the tribe of Aser; she was far advanced in years, and had lived with her husband seven years from her virginity.

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[1]Christ came for the salvation of all men, but here Simeon prophesies that "many" through their own wilful blindness and obstinacy would not believe in the Savior, nor receive his doctrine, which therefore would be "ruin" to them: but to others a "resurrection" by their believing in Him and obeying His commandments.

THE PRESENTATION

37. And she was a widow until fourscore and four years: who departed not from the temple, by fastings and prayers serving night and day.

38. Now she, at the same hour coming in, confessed to the Lord; and spoke of him to all that looked for the redemption of Israel.

39. And after they had performed all things according to the law of the Lord, they returned unto Galilee, to their city Nazareth.

In this window of the "Presentation in the Temple" we have a striking example of the simple, almost lowly, existence the Christ-Child had chosen for Himself. We see the interior of the Temple, with its rich colorings and ornate designs. Old Simeon, arrayed in costly robes, which, however, fail to obscure his bent and feeble form, is seen holding in his withered arms the tiny form of the Infant Savior, while he raises his tired eyes to heaven as though to say: "Now, my Lord, my wish has been fulfilled." Over his head a scroll bears the inscription: *Lumen ad revelationem gentium* (A light to the revelation of the Gentiles).

Our Blessed Mother kneels at the feet of Simeon, her hands clasped in prayer, her eyes riveted upon him, her whole countenance breathing emotion on hearing that a sword shall pierce her own heart. St. Joseph bends anxiously over the kneeling form of the Virgin, his purple robe blending in with her mantle of deep blue. Both seem to wonder at the mysterious words that were told them by Simeon. In the foreground we see, in a small basket, the offering of the poor: a pair of turtle doves. We read in the Leviticus (xii:8), that if a woman, after childbirth, "is not able to offer a lamb, she shall take two turtles, or two young pigeons, one for a holocaust and another for sin; and the priest shall pray for her and so she shall be cleansed."

At the bottom of the window a memorial inscription thus reads: *A la memoria de Theodore A. Havemeyer: De su hijo Henry O. Havemeyer, Jr.* (To the memory of Theodore A. Havemeyer: From his son Henry O. Havemeyer).

"The Marriage Feast at Cana"

The last stained glass window represents the wedding feast at Cana, when our Blessed Lord worked His first miracle,

at the request of His holy mother. Having arrived at the age of thirty years, Jesus came forth from His hidden life, at Nazareth, and, repairing to the river Jordan, was baptized by Saint John, after which He went into the desert of Judea, where He remained for forty days and forty nights, fasting and praying. He then started His apostolic preaching, called His first disciples, and went with them to Cana, of Galilee, which was situated near Nazareth. The occasion was a wedding of which the Gospel of St. John, (chap. ii), speaks in the following terms:

1. And the third day, there was a marriage in Cana of Galilee: and the mother of Jesus was there.
2. And Jesus also was invited, and his disciples, to the marriage.
3. And the wine failing, the mother of Jesus saith to him: They have no wine.
4. And Jesus saith to her: Woman, what is that to me and to thee? my hour is not yet come.
5. His mother saith to the waiters: Whatsoever he shall say to you, do ye.
6. Now there were set there six waterpots of stone, according to the manner of the purifying of the Jews, containing two or three measures apiece.
7. Jesus saith to them: Fill the waterpots with water. And they filled them up to the brim.
8. And Jesus saith to them: Draw out now, and carry to the chief steward of the feast. And they carried it.
9. And when the chief steward had tasted the water made wine, and knew not whence it came, but the waiters knew who had drawn the water; the chief steward calleth the bridegroom,
10. And saith to him: Every man at first setteth forth good wine, and when men have well drunk, then that which is worse. But thou hast kept the good wine until now.
11. This beginning of miracles did Jesus in Cana of Galilee: and manifested his glory, and his disciples believed in him.

The first miracle of Our Lord was therefore wrought at Mary's request. Think what an affectionate advocate we have in this gentle mother; she is ready to help us in all our needs, even before we ask her intercession. How rightly then the Church acts in invoking the Blessed Virgin. What will not her intercession avail when the intercession of the Saints avails so much. "The prayer of the just man availeth much." And yet the prayers of the Saints are only prayers of the servants of God, while the prayer of Mary is the prayer of His own mother, the Queen of Heaven.

The scene just described is beautifully represented in

this window. The walls and ceiling of the festive room are hung with suitable festoons. Around the table are seated, crowned with flowers, the bride and groom, with their friends, including two of the Apostles. One of the guests is seen holding forth an empty cup, while a look of disgust shrouds his features. This disclosure causes deep humiliation to the bridegroom, and, as he looks around at his guests, his attention is attracted by one of the Apostles, who gazes at him as though to say, "trust in the Lord."

In the foreground another scene is being enacted. We see our Blessed Mother, on her knees, before her Divine Son, while, with her right hand she points to the empty jug and we very well imagine her saying: "They have no wine." Jesus is standing, tall and majestic, in His seamless garment, His hand raised in blessing, while at His feet a servant is seen pouring water from one vessel into another, and that which comes from the first jar, water, is poured into the second, wine: the very transubstantiation itself being apparent in the presentation of this window.

The whole scene is most vivid in coloring. The Lord's scarlet robe is softened somewhat by the rich blue garment of His holy mother. The various colored robes of the wedding guests shine by contrast with the white bridal robes of the bride and groom. The sombre grey cloaks of the Apostles, and the dull green tunic of the servant, all serve to bring out the beauty, and artistry of this masterpiece in glass.

This window was dedicated: *A la memoria de Edward Kelly: De su esposa* (To the memory of Edward Kelly: From his wife).

CHAPTER IV

THE STATIONS OF THE CROSS

Origin of this devotion—How it spread throughout the world—Our Lady of Esperanza's stations are masterpieces—A short description of each station.

STATIONS of the Cross, Way of the Cross, Via Dolorosa, Via Crucis, are so many names signifying either the pictures or tableaux representing certain scenes in the Passion of Our Lord, or the form of devotion connected with such representations[1]. Taken in the former sense the Stations may be of stone, wood or metal, sculptured or carved, or they may be merely paintings or engravings. They are fourteen in number and are usually ranged at intervals around the walls of a church.

The devotion of the Way of the Cross did not become general in the Catholic Church until the end of the Seventeenth Century. Its object is to help the faithful to make in spirit, as it were, a miniature pilgrimage to the chief scenes of Christ's sufferings in and about Jerusalem. This is carried out by passing from one station to the other with certain prayers at each, and devout meditation on the various stages of Christ's passion in turn. The origin of this holy practice may be traced to the Holy Land where, from the earliest times of Christianity, pious pilgrims used to flock in order to venerate the holy places. Does not tradition assert that the Blessed Virgin used to visit daily the sacred spots which had witnessed the passion of her Divine Son and drunk His blood? A desire to reproduce these holy places, in order to satisfy the devotion of those who could not actually go to Jerusalem, manifested itself in Europe as early as the Fifth Century. These reproductions may perhaps be regarded

[1]Cf. *The Catholic Encyclopedia*, Vol XV, p. 569.

as the germ from which the Stations of the Cross afterwards developed.

The popularity of the Way of the Cross as a practice of devotion is chiefly due to the numerous indulgences attached to it. It was Innocent XI who, in 1686, first granted to the Franciscans the right to erect the Stations in all their churches, and declared that all the Indulgences that had ever been given for devoutly visiting the actual scenes of Christ's Passion could thenceforth be gained by Franciscans, and all others affiliated to their Order, if they made the Way of the Cross in their own churches in the accustomed manner. Later on these privileges were extended by Sovereign Pontiffs to all the faithful, and the faculties of erecting Stations granted to all the bishops either personally or by delegate. It may truly be asserted that there is no devotion more richly endowed with indulgences than the Way of the Cross.[1]

The Stations in a church are like an open book, telling all who wish to know the appealing sufferings of our Blessed Redeemer; they speak to our eyes and our souls as well, they enliven our piety, move us to sympathy for Our Lord's sufferings, and finally prove to be one of the most efficacious means of obtaining the grace to regret and detest sin. Many are those who have been prompted to a purer life by the frequent and devout meditation on the Passion of Christ! Many have been cured of their pride, anger, avarice, self-indulgence, by religiously studying the humility, meekness, poverty and self-denial of the Son of God.

In making the Way of the Cross, Catholics genuflect before each station. This reverence, of course, is no more

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[1]To gain the indulgences it is not necessary to meditate upon the episode represented in the Station at which a stop is made. It is enough to meditate in a general way upon the Passion. Nor is it necessary to recite an "Our Father," a "Hail Mary" or some other vocal prayer at each station, for a very short meditation suffices.

Now an Indulgence is the remission, in whole or in part, of the temporal punishment due to those sins, the guilt of which has already been forgiven. As a father makes use of the earnings of one son, who is industrious and thrifty, to pay the debts incurred by another son, who is not, in like manner our Mother the Church offers the superabundant merits of Jesus Christ, the Blessed Virgin and the Saints to the divine Justice in satisfaction for the punishments which are still due to us. To be in state of grace is indispensable for gaining an indulgence.

paid to the picture than it is to the wall behind; it is made to worship God while at the same time the following words are devoutly recited: "We adore Thee, O Christ, and praise Thee; Because by Thy Holy Cross Thou hast redeemed the world."

The Stations of the Cross in Our Lady of Esperanza are masterpieces of art. They were specially designed and painted for this church by Mr. Henry E. Dey. "Aside from decorative value," says a critic[1], "the fourteen Stations of the Cross, grouped to make a continuous panorama, despite the broken wall space, have more than passing interest for the aspirant. 'They are by no means the highest form of pictorial art,' said Mr. Coleman, 'yet I maintain they are far superior to any painted Stations of the Cross in the churches of America'. Without money to employ the master painters he would have selected for the work, Mr. Coleman made the Stations of the Cross a subject of a competition, open to young men whom he knew were doing good things and were ambitious to 'arrive.' Five competed, with the understanding that Mr. Coleman should constitute the jury and that his decision should be final. When the award was made to Mr. Henry Dey, the competitors viewed the submitted work, and without knowing Mr. Coleman's decision, they unanimously accorded with it."

Having been invited to supply the writer with some details concerning these Stations he so artistically painted, Mr. Henry Dey kindly answered this request with the following: "Before undertaking the work, I made a rapid survey of the Stations in the city churches, and found that they were for the most part copies of copies of copies, with the result that any real quality of expression had evaporated. Luckily, I had time to befuddle my head with further consideration of what had previously been done with the theme, but taking the story as I found it in the Gospels, I illustrated it. I painted No. 4 first and was given the work on

[1]In *The Architectural Record*, January, 1913.

the strength of that one, in competition with several others. The series was first painted in rather a light key of color, as I had been shown the church with white walls and muslin in the windows, and having been told there was plenty of light. When I went to see them after they had been placed in position they were practically invisible, the walls having been covered with warm gilt and stained glass windows being in place. I had to repaint them entirely with strong pure color to enable them to compete with their surroundings, (and by the way, as I had to do it in the winter and there was little heat, I worked in an overcoat). I used Tissot's work as a guide to costumes and other archeological data."

Each of the fourteen Stations painted by Mr. Dey is a little masterpiece in oil, for unlike most similar works, each one pictures comprehensively all the actual details and sad realities of Christ's weary march, from the tribunal of Pilate to the Cross on Calvary. We see here not only one or two figures, but, through the medium of these graphic portrayals, we behold all the participants of the sacred tragedy, from the the arrogant Roman soldiers, and the jeering populace, to that silent figure of the Mother of Sorrows.

The Stations are set in panels of two on the side walls, and in groups of three on the rear walls. Throughout the entire Way of the Cross the artist has used soft rich colorings against a dark gray background, and he has so arranged to always have the figure of Christ in the center of the picture, so that anyone who follows Christ on His sorrowful journey sees first in Him the principal actor of the great drama. Indeed, so graphic are these descriptions that one is carried away from his surroundings, and can almost imagine himself actually present at each one of these heartrending scenes of Christ's Passion.

I. Station

Jesus is Condemned to Death by Pilate

Christ is seen in this, the first station, standing before Pilate to hear the sentence to be imposed upon Him. The

figure of our Blessed Redeemer is truly majestic. His attitude fearless and dauntless, and yet one may discern an expression of pity on His holy countenance as He faces the dastardly and unjust Pilate.

"Away with Him!" the impious rabble cry:
Yet Jesus, 'twas my sins that bade Thee die.

II. Station

Jesus Takes the Cross on His Wounded Shoulders

Here we see our Redeemer, surrounded on all sides by the rabble, as He willingly receives the heavy cross that is laid upon His shoulders. Though His sacred head had been crowned with thorns, His body bruised and bleeding from the scourging, yet our gentle Saviour readily embraces His Cross, and then gazes with compassion at those who demand His death, as if to say: "Father, forgive them, for they know not what they do." (St. Luke xxiii:34).

Bent 'neath the heavy cross, Our Lord begins
His last sad journey—heavier pressed my sins.

III. Station

Jesus Falls the First Time Under the Cross.

This portrayal is especially graphic. We see Our Lord, in His red garment of shame, falling on the cold gray stones that line His pathway. He is so weak that He can scarcely move. A cloud has overshadowed the earth, and through the dimness one may see the angry faces of the mob demanding that He be made to continue, and overwhelming Him with blows and kicks and stripes. An awful and heartrending scene, indeed.

Cruel! They torture Him and scoff the more,
When, faint and pale, He falls. My soul adore.

IV. Station

Jesus Meets His Afflicted Mother

This is the Station which the artist painted first, and on the merit of which the whole work was entrusted to him after it had been put up for competition.

THREE OF THE STATIONS OF THE CROSS
Painted by Henry E. Dey

Standing in the foreground, weighed down by His heavy burden, apart from His executioners, Jesus meets His afflicted mother. The blue of Mary's garments makes her Son's robe of ignominy all the more apparent. Oh! the ineffable anguish that pierces the heart of that dear mother as her eyes look into those of her Beloved Son! This meeting shows its strain on Him, yet He makes no sign, but prepares to march on with unabated courage, to Calvary. The lines of the two main figures, as well as the expression of the faces, are of the highest artistic grace and execution.

Dreading the sight on which her soul is set,
She waits, and—bitter joy!—their eyes have met.

V. Station

Simon of Cyrene is Made to Help Jesus Carry the Cross

The Cross has slipped from the shoulders of Jesus and He leans heavily upon the shaft, while the Roman soldiers, together with the curious spectators, are constraining the Cyrenean to help Jesus carry His Cross. He does so most unwillingly, and, with tremulous hands, lifts the limb of the cross again on the bleeding shoulders of Our Lord, and the weary march continues.

Eager would I the precious burden share
Which Simon, loathing, soon is glad to bear.

VI. Station

Veronica Wipes the Face of Our Savior

Jesus is seen passing along slowly and painfully, awaited by friend and foe, when Veronica, a fearless woman and beautiful vision, breaks away from the group of spectators, kneels down in front of Jesus, and bravely offers Him a towel with which to wipe His bloodstained and adorable face. Jesus turns to the kneeling figure, with an affectionate look, and, stretching forth His hands, takes the towel, much to the admiration of some lookers-on, and to the indignation of the

others. This group, by its reverent treatment of the solemn scene here depicted, shows clearly the work of an artist with enlightened mind and chaste imagination.

Full of fond pity, full of faith e'en now,
Veronica wipes tenderly the bleeding brow.

VII. Station

Jesus Falls the Second Time Under the Cross

How painful was this fall of Jesus upon the hard ground. The sweet Savior shows more exhaustion now than in His first fall, and the artist has made this fact clear on the canvas, not only from the position of Christ but by the look of deep concern and anxiety on the part of those who desire His death on the cross. The fallen figure of Jesus is surrounded on all sides by groups of panting spectators, among whom the sorrowful countenance of Our Lady may be seen. She is trying, no doubt, to reach her bleeding Son, but she is held back roughly by the inhuman soldiers. They, too, glance alarmingly at Christ lest their victim die before they have reached the hill of Calvary.

'Gainst the steep hill He totters on with pain,
O God! that yell—He falls, He falls again!

VIII. Station

Jesus Consoles the Women of Jerusalem

The rabble has somewhat dispersed now, and a group of women has come near to Jesus. All types are gathered here, to hear the Man of Sorrows. He turns and speaks to them, His sad eyes resting on His listeners, who drink in every word He utters. His strength is fast ebbing away, His tall majestic figure is now bent and feeble. The Roman soldiers approach to reprimand this break in their schedule and to urge Jesus on, for the hill of Calvary is at hand.

"Hush, mourning daughters of Jerusalem!
Weep not for Me; your children—weep for them."

IX. Station

Jesus Falls the Third Time Under the Cross

The goal, Calvary, has been reached and Jesus lies stretched full-length upon the earth, weighed down by His sorrows and His heavy burden. This fall is an utter collapse. He is unable to go any further. He lies there crushed and torn, bruised and beaten. All His energy is spent, all His resistance is gone. The multitude has dwindled down now to a curious few, and it is interesting to watch the changed expression on the faces of those who started out, scoffers, and who now show only sorrow and concern. Pitiable as Christ is, as He lies there, He makes no appeal to the hearts of the Roman soldiers who come to lift Him to His feet, and they do so none too gently.

It is that night of woe in Caiphas' halls,
The scourging, thorns, or cross—that thrice He falls.

X. Station

Jesus is Stripped of His Garments

Perhaps the great appeal of this picture is the fact that, after having been stripped of His garments, Jesus stands in the foreground of the painting alone, His sacred body covered with bruises and wounds, and His Sacred Heart saturated with the pang of desolation. His garments have been snatched away by the infuriated mob. His sweet face is one of unspeakable sadness and suffering. The effect of all He has been through is clearly shown by the careworn lines upon His features, as He looks lovingly toward the hills of Jerusalem which rise up in the distance.

Jeers and foul jests doth He, the All Holy bear,
While fiends from virgin limbs the garments tear.

XI. Station

Jesus is Nailed to the Cross

Jesus lies upon the cross that has been made ready for His coming, and, as He turns His sorrowful face up toward

heaven, a light shines forth, lighting up the earth with a vague, mysterious hue, and casting its rays upon the executioners, who are seen kneeling down, nailing the helpless victim to the rood. Jesus writhes in agony when He feels the nails tear His veins, bones, nerves and flesh with vicious cruelty. Of a truth the Son of God may say, now: "They pierced my hands and my feet; they have numbered all my bones!"

The dim outlines of figures grouped about can be seen upon close scrutiny of this station.

Lewd ruffians fling Him on His bed of death;
The nails pierce deep. "Father forgive!" He saith.

XII. Station

Jesus Dies on the Cross

This picture forms a striking contrast with the preceding. In the eleventh Station a flood of light encompasses the earth, but in this, the twelfth, we see the white and pathetic figure of Our Savior in the pangs of death, nailed to the cross and standing forth against a black sky and a darkened earth! The artist pictures here the revolt of nature itself against the crime that has been perpetrated. It is an impressive sight. The trembling of the earth, the rending of the rocks, the flashing of lightning, and then the darkening of the sun, have struck terror into the hearts of those who thus nailed the Divine Victim to the cross, and have put them to flight. None remains, of course, but His sorrowing mother and Mary Magdalen. Who can describe the sorrow of the Blessed Mother when she stood under the cross and Jesus broke out into the doleful cry: "My God, my God, why hast thou forsaken me?" (St. Matthew xxvii: 46.) Gazing on the divine face of the dying Jesus we see Him praying for those who have thus crucified Him. We may very well repeat here the words of the Gospel: "Greater love than this no man hath, that a man lay down his life for his friend." (St. John xv: 13.)

More love there is not, nor more agony;
So Jesus dies. For me—He dies for me!

XIII. Station

Jesus is Taken Down from the Cross and Laid in the Arms of His Afflicted Mother

The thirteenth Station generally represents Mary, seated at the foot of the cross, holding the lifeless form of her Son in her arms, but we have here a different scene portrayed. Jesus is being taken down from the cross. A Roman soldier has climbed over the shaft of the cross and loosened the nails that held the hands of Jesus; another soldier has freed His sacred feet, and the mutilated body of the Redeemer of the World is slowly lowered into the arms of those waiting to receive it. Mary shows the true motherly instinct, for though her heart is breaking, though her cup of sorrow seems full to overflowing, yet she puts aside all thoughts of self, and with loving hands she eagerly participates in the work of removing her Son from His cross. We see her supporting the head of Jesus, while those around her lift His sacred body to the ground. If Mary could speak, we may well imagine her saying: "O all ye that pass by the way attend, and see if there be any sorrow like my sorrow."

Nigh to the Cross she stood till all was done
And now the Mother's arms have clasped her Son.

XIV. Station

Jesus is Laid in the Sepulchre

All is over now! The price of our salvation has been paid, and in this, the last scene of the sorrowful journey, Jesus is being placed in the sepulchre according to the rites and customs of the Jews. His sacred body has been carefully wrapped in sweet perfumes, and a faithful few have followed Him to His temporary resting place. As we gaze at those grouped around the holy sepulchre, we can almost hear the lamentations of the holy women, but, more than all, we are led to contemplate the utter desolation of Mary's

afflicted heart as she parts, for the last time, with her only Son. She then gives vent to her tears as she leans heavily upon the Beloved Disciple. The tomb then is closed and all withdraw—the final act of the greatest drama is over.

> Oh! hard Thy rock-hewn grave, more hard my heart!
> Yet here Thou lov'st to dwell. Come, Lord, and never part.

Here, indeed, art becomes once more the handmaid of religion, for while these stations, with their neat plastic frames and striking figures, make a fitting ornament to this House of Gold, the faithful are led from the consideration of their artistic merit to the higher contemplation of Our Lord's sacred passion and death. "Our great object in painting," said an illustrious artist, "is to make saints." Then, may these noble Stations help to attain such a high achievement.

These beautiful Stations of the Cross were donated by Mr. Thomas F. Ryan.

CHAPTER V

STATUE OF THE SACRED HEART

Description of the statue—Origin of the devotion to the Sacred Heart—A great association: The Archconfraternity of Prayer and Penance—Approbation by the Hierarchy of New York.

ON the right side of St. Theresa's altar stands, on its marble pedestal, the beautiful statue of the Sacred Heart. Even the most indifferent observer of art cannot fail to be impressed by the graceful lines, true-to-life details and delightful symmetry of this marble figure, immaculately white. The carving is clear-cut and faultlessly perfect. This statue, and the one of St. Anthony of Padua on the opposite side, go well together and form a suitable addition to the refined equipment of the little church. It is a gift of Mrs. William Storrs Wells.

The devotion to the Sacred Heart of Jesus is fundamentally devotion to Our Lord's love for us, and in this respect it has always been in favor with Christians. But the worship of the Heart of flesh of Our Lord, taken as a symbol of this love, began to take shape in the Eleventh and Twelfth Centuries, and reached its definite form in the Seventeenth.

In 1673, at Paray-le-Monial (France), a humble nun of the Visitation, St. Margaret Mary, was in adoration before the Blessed Sacrament when a heavenly light shone from the altar and she saw the adorable Person of Our Lord. Our Savior's breast appeared to her in a glowing brightness, and she perceived His Sacred Heart as radiant as the sun, and she heard a voice saying: "Behold this heart which has loved men so much!" On seventy-two occasions Margaret Mary had similar visions, in which Our Blessed Lord revealed to her the treasures, sorrows, and designs of His Heart,

charging her with the mission of manifesting them to the world.

In the Eighteenth and Nineteenth Centuries, the worship of the Sacred Heart of Jesus advanced by leaps and bounds, and now it is spread all over the world. Numbers of religious orders, associations and sodalities were founded under the ægis of the Sacred Heart. Among them, I shall here mention the celebrated Archconfraternity of Prayer and Penance, whose American center was erected in this church eight years ago.

Archconfraternity of Prayer and Penance in Honor of the Sacred Heart of Jesus

I. *Origin of the Association*

In 1877, the Sacred Heart manifested His desire to a saintly French lady that the Church of Expiation on the Hill of Montmartre, in Paris, should become the center of a movement of united Prayer and Penance. After careful consideration, the highest ecclesiastical authorities complied with the desire of the Sacred Heart and instituted at Dijon an Association of Penance, which became, in 1881, a branch of the Archconfraternity recently inaugurated at Montmartre.

In 1894, His Holiness, Pope Leo XIII, canonically established it as an *independent* and *universal* Archconfraternity and enriched it with precious indulgences. In 1914, Pope Pius X, magnanimously blessed and earnestly recommended this "most salutary Association" of which he himself became a member. In a special rescript to priests, the Vicar of Christ added: "We wish all priests of the entire world to enlist in this Association."

An American Center of the Archconfraternity of Prayer and Penance was canonically erected in the Church of Our Lady of Esperanza, 620 West 156th Street, New York City, on the Feast of the Assumption, August 15, 1912, by His Eminence Cardinal Farley, and officially affiliated to Montmartre. This Center is intrusted to the care of the Augustinian Fathers of the Assumption.

II. *Object of the Association*

The object of the Association is:

1. To make reparation for our own sins, the sins of the world, and for all the outrages committed against religion, against the rights of the Church and against the sacred person of the Vicar of Christ, by means of prayer and penance, offered in union with the sufferings of the Sacred Heart of Jesus.

2. To obtain by the same means the triumph of the Church, the freedom of the Sovereign Pontiff and the salvation of society.

3. To strive and pray for the defense and propagation of the Faith and the spread of the Kingdom of God among nations.

To enter thoroughly into the spirit of this great Association one should bear in mind these words of Holy Writ:

"We ought always to pray and not to faint." (Luke xviii: 1.)

"Pray without ceasing." (I Thess. v: 17.)

"Except you do penance you shall all likewise perish." (Luke xiii: 5.)

"If any man will come after Me, let him deny himself, and take up his cross, and follow Me." (Matth. xvi: 24.)

III. *Conditions of Admission*

The Sacred Heart requires all the members of the Archconfraternity to offer Him a Day of Prayer and Penance, either *once a week*, *once a fortnight* or *once a month*, spent in union with Him in a spirit of atonement.

Rich and poor, old and young, strong and weak, laymen as well as priests and religious, and even the sick, can easily comply with this obligation. It is left to each member to select the prayers he wishes to say and the penances he desires to perform. The Sacred Heart asks only for such prayers and such penances as each individual in his own state of life,

and according to his own condition, age, health, time and strength finds it possible to do. It will be even sufficient for persons engaged in laborious occupations to offer their hardships in expiation. Moreover it should be noted that these practices are never binding *under pain of sin*, though a firm resolve to be faithful to them is required.

This being known, anyone wishing to enlist may apply directly by writing either to the American Center: General Secretaryship of the Archconfraternity of Prayer and Penance, Church of Our Lady of Esperanza, 620 West 156th St., New York City, or to the second Secretaryship of the Association in the United States: Archconfraternity of Prayer and Penance, Assumption College, Worcester, Mass., or indirectly through the medium of a promoter who is in touch with the Center.

For inscription in the official registers it is required:

1. To give the full name and address of the candidate, stating whether a child, adult, priest or religious.
2. To state the Expiation Day chosen.
   (a) For 1*st degree members* designate the day of the week.
   (b) For 2*d degree members* state on which day of the week, and in which weeks of the month the Expiation Day occurs.
   (c) For 3*d degree members* specify in which week of the month, as well as name the day chosen for Expiation, or fix a permanent date.
3. To include when sending names a slight initiation fee to cover the expenses incident to the printing and mailing of certificates and for the development of the Work.
4. Names of new Associates should reach the Secretary at least two or three days previous to the enrollment in the Archconfraternity, which takes place on the first Friday of every month.
5. Upon receipt of names and fees the affiliation certificates will be forwarded.

Any further information or explanatory literature con-

cerning the Archconfraternity may be obtained from the American Center, Church of Our Lady of Esperanza, 620 West 156th St., New York City, or from Assumption College, Worcester, Massachusetts.

IV. *Advantages of the Association*

The advantages of the Association are:

1. A share in the prayers recited every day in the Basilica of the Sacred Heart at Montmartre, in the Church of Our Lady of Esperanza, the American Center in the United States of America and the Canadian Center, Bergerville (Quebec), P. Q.

2. A share in the Masses which are said at Montmartre every day for the members of the Association, as well as in those celebrated by the priest-members all over the world. A special service is also held at the General Center for the deceased members on the first Monday of every month.

3. A participation in the united prayers and good works of many thousands of members, namely of the Religious Associates.

4. An assured claim to the special protection of the Sacred Heart of Jesus, of whom the Associates become the Body Guard and Privileged Friends.

5. The facility of gaining the rich and many indulgences, Plenary and Partial, granted to the Association by the Sovereign Pontiffs.

N. B. In 1894, the Sacred Congregation of Indulgences, in virtue of the power specially given it by His Holiness Pope Leo XIII, graciously granted the following Plenary Indulgences to all members:

(a) On the day of enrollment, or on the Sunday following the same.

(b) On the day which the Associates have chosen to devote to Prayer and Penance, or any other day that is suitable to them. Therefore, this indulgence may be gained *once a month*, or *once a fortnight*, or

once a week, according to the degree to which the members belong.

(c) On the Feasts of St. Benedict Labre (April 16), S.S. Peter and Paul (June 29), St. Mary Magdalen (July 22), and once on any day in the month of June, the month of the Sacred Heart of Jesus.

(d) Finally, a Plenary Indulgence is granted in *articulo mortis*.

All these indulgences are applicable to the Holy Souls in Purgatory, and they may be gained on the usual conditions, *i.e.* confession, communion and prayers for the intentions of the Sovereign Pontiff.

In His rescript dated March 10, 1914, Pope Pius X, added the following favors: "We grant all the Associates an Indulgence of 300 days for every prayer and sacrifice they offer. Moreover, We grant priests the favor of a Privileged Altar weekly, and, with the consent of the Ordinary, the faculty of imparting the Apostolic Benediction, once a year."

V. *Let Us Join*

Listen to these consoling words of our Divine Master, quoted from the Documents of the Association:

"I will bless all those who join this Association; I will bless, above all, those who propagate it."

"I will bless their families and their undertakings."

"I promise to take care of all their spiritual and temporal interests, and to bestow on them all they need and all they desire, both for themselves and for those near and dear to them."

The Archconfraternity of Prayer and Penance in Honor of the Sacred Heart of Jesus numbers millions of members throughout the world. The special registers of the American Center of the Association contain even now several hundred thousand names. Cardinals, archbishops, bishops, priests, religious and faithful, all over the United States have enrolled in the army of the Sacred Heart.

MOST REV. PATRICK J. HAYES, D.D.
Archbishop of New York

Let us follow in their footsteps! Let us also join!

Among the many approvals and commendations of the Archconfraternity of Prayer and Penance received from the American hierarchy, let us mention the two following:

CARDINAL'S RESIDENCE,
452 Madison Avenue,

New York, March 5, 1913.

REV. AND DEAR FATHER:

I most warmly approve of the work of the Archconfraternity of Prayer and Penance. Such a society, having for its object the promotion of the spirit of penance among the faithful, will work great good for the glory of God, the honor of the Sacred Heart, and the salvation of souls, especially in these days when the prevailing social influences are exactly the opposite.

I sincerely hope your work will spread among the people. You are preaching the salutary lesson of penance as Saint John the Baptist did of old, and I earnestly pray your warning will be heeded: "Unless you do penance, you will all likewise perish."

Praying for you every blessing and the highest success, I am,

Faithfully yours in Christ,

JOHN CARDINAL FARLEY,
Archbishop of New York.

ARCHBISHOP'S HOUSE,
452 Madison Avenue,

New York, February 3, 1920.

REVEREND DEAR FATHER:

It affords me much consolation to add my diocesan word of approval to that of our late beloved and lamented Cardinal Archbishop Farley, who so warmly commended the Archconfraternity of Prayer and Penance.

The purpose of the Archconfraternity is most commendable because the world is in the depths today for the want of a spirit of prayer and penance—prayer acknowledging the Supreme Dominion of God over the universe, and penance, man's absolute dependance on God and utter unworthiness in His presence.

Praying for the work all blessing and success, I am,

Sincerely yours in Christ,

PATRICK J. HAYES,
Archbishop of New York.

CHAPTER VI

STATUE OF ST. ANTHONY OF PADUA

Description of the statue—Short account of St. Anthony's life—Tuesday devotions in honor of St. Anthony of Padua.

THE white marble statue of St. Anthony, on the left side of St. Joseph's Altar, is a worthy counterpart of the one of the Sacred Heart. St. Anthony of Padua, during his short life, had been frequently favored with heavenly manifestations. On one occasion, when he was buried in prayer, Our Blessed Lord appeared to him in the form of a most beautiful child and manifested His love for this holy servant by the tenderest and most loving caresses. This sweet apparition has been perpetuated by religious artists, who usually portray St. Anthony holding the Infant Jesus in his arms.

The Saint's statue in the Church of Our Lady of Esperanza represents this same touching scene. The great miracle worker is seen standing on a plain pedestal of yellow marble. His sweet countenance beams with heavenly joy as he feasts his eyes on the Divine Infant Who is gently seated on the open book the Saint is holding in his left arm. In his right hand, which is slightly stretched out as if to betoken a sudden surprise, an immaculate lily, symbol of purity, rises from its stem. This flawless marble carved with taste and nicety, bears mute witness to the ability of the artist.

St. Anthony of Padua was born at Lisbon, in 1195. His parents were noble, powerful and God-fearing people. At the age of fifteen, Anthony joined the Canons Regular of St. Augustine, at Lisbon. But two years later, to avoid being distracted by relatives and friends, who frequently

called on him, he left for Coimbra, where he remained for eight years, occupying his time with prayer and study. In 1220, having witnessed the solemn interment at Coimbra of the first Franciscan martyrs, who had suffered death in Morocco, he, too, was inflamed with the desire of martyrdom and resolved to become a Friar Minor, that he might preach the Gospel to the Infidels and suffer for Christ's sake. A short time after his entry into the Franciscan Order, Anthony sailed for Morocco, but stricken down by a severe illness, he returned to Portugal. His ship, however, was overtaken by a violent storm and driven upon the coast of Italy, where he remained for some time, till he had regained his health.

St. Francis, informed of St. Anthony's profound erudition, directed him to teach theology to his Franciscan brethren, first in Bologna, then in Montpellier and Toulouse. But it was as a preacher that Anthony reaped his richest harvest. His fine voice, winning countenance, wonderful memory and profound learning, to which were added, from on high, the spirit of prophecy and an extraordinary gift of miracles, made him the most forceful preacher of his time.

Among the many miracles St. Anthony wrought, in the conversion of sinners and heretics, let us mention the following one: A horse, which had been fasting for three days, refused the oats placed before him till he had knelt down and adored the Blessed Sacrament which the Saint held in his hands.

Another of his great miracles is that of the poisoned food, offered him by some Italian heretics, which he rendered innoxious by the sign of the Cross. The third miracle worthy of mention is that of the famous sermon to the fishes on the bank of the river Brenta near Padua. "Fishes of the sea," he said, "listen to me, since men refuse to hear me." At these words, fishes of every kind and size appeared on the surface of the water, and arranging themselves in rows, turned their heads toward the Saint. At this sight the crowds were deeply moved and, throwing themselves at the

feet of the Saint, begged to be instructed. The zeal of St. Anthony, and the great and many conversions he made, rendered him worthy of the title "Hammer of Heretics."

I have already mentioned the celebrated apparition of the Infant Jesus to our Saint. It would be too long to recite all his wonderful deeds, his stupendous miracles and his successful fights against the three obstinate vices of luxury, avarice and tyranny.

He died at Vercelli, after a short illness, at the age of thirty-six years, on June 13, 1231. Gregorius IX, firmly persuaded of his sanctity by the numerous miracles he had wrought, inscribed him within a year of his death in the calendar of Saints. His remains were transferred to Padua, in 1263. St. Anthony is acknowledged, even at the present day, as one of the greatest thaumaturgists of all times. He is especially invoked for the recovery of things lost.

Every Tuesday special devotions are held in this Church in honor of St. Anthony of Padua, that day being more particularly consecrated to him. God has already bestowed many favors of every kind through his powerful intercession. Souls weary with trials and oppressed with troubles repair daily to the great miracle worker. They deposit at his feet their petitions and requests to be remembered and prayed for at these Tuesday Devotions.

Dearest Saint, in praise unending,
Let me thank thee for thy care.
At thy feet, thy love befriending,
Dare I hope the Lord will spare?
For the Christ-Child who once sought thee
In thy loving arms Who lay
So much of His heart has taught thee,
That He cannot say thee nay.
Ah, while earth is still my dwelling,
Every day be thou my friend;
Fill my soul with peace, foretelling
Perfect bliss that hath no end.

The Statue of St. Anthony of Padua is a gift of the late Countess O'Leary.

CHAPTER VII

THE CONSECRATION CROSSES

The twelve consecration crosses—Their meaning—Consecration of the Church of Our Lady of Esperanza—Anniversary of the consecration—Memorial lamps and torcheres.

ON the inner walls of the Spanish Church, on a level with the stations, may be seen twelve little bronze crosses attached to the walls. These crosses must never be removed, for documents failing, they would serve to prove that this church has been consecrated. Each year, on the feast of the Dedication, a bracket holding a candle is affixed under each cross, and the twelve candles are kept burning from morning till night.

Both by consecration and by blessing a church is dedicated to divine worship, which forbids its use for common or profane purposes. Consecration is a rite reserved to a bishop, who, by the solemn anointing with holy chrism, and in the prescribed form, dedicates a building to the service of God, thereby raising it *in perpetuum* to a higher order, removing it from the malign influence of Satan, and rendering it a place in which the prayers of the faithful are more readily heard and favors are more graciously granted by God (*Pontificale Romanum*). The blessing of a Church is a less solemn rite, which may be performed by a priest delegated by the diocesan bishop. It consists in the sprinkling with holy water and the recital of prayers, thus making it a sacred place, though not necessarily *in perpetuum*. Consecration differs from mere blessing in this, that it imprints an indelible mark on the building, by reason of which it may never be transferred to common or profane uses.

The essence of the consecration consists in the anointing of the twelve crosses on the inner walls, but the whole

ceremony itself is perfectly beautiful and highly expressive in its symbolism.

As has already been said, the Church of Our Lady of Esperanza and its three altars were consecrated on Saturday, April 19, 1913, by the Right Rev. Thomas F. Cusack, the then auxiliary bishop of New York.

The anniversary of the consecration of a church is kept solemnly as "a double of the first class," with an octave each recurring year. But, in order to avoid the inconveniences likely to arise from its clashing with other solemnities, the bishop is empowered to appoint, in the act of consecration, another day for the anniversary, provided such day be not a double feast of the first or second class; in the Universal Church, a privileged Sunday, or a local feast of the first class, or a day in Advent or Lent. His Eminence Cardinal Farley therefore appointed the fifth day of November for the anniversary of the Consecration of Our Lady of Esperanza, and has granted an indulgence of two hundred days to be gained by those who visit the church on each anniversary.

The twelve consecration crosses were the gift of Mr. Emilio de Gogorza and Mme. Emma Eames de Gogorza.

Memorial Lamps and Torcheres

The four bronze memorial lamps, which hang from the pillars of the nave, are absolutely original in design, as are the valuable and beautiful antique gilt torcheres, which stand on each side of the communion rail. These two candelabras are a gift of the Spanish Colony.

The dim light that falls from these lamps at night makes the golden hues on the walls sparkle, adding a mysterious effect to the general tone of the temple.

THE NATIVITY OF OUR LORD

CHAPTER VIII

THE CONFESSIONALS

A necessary equipment of every Catholic church—Divine institution of the Sacrament of Penance—Greatness and necessity of that Sacrament.

AN essential and necessary part of the equipment of every Catholic Church is the Confessional where Catholics confess their sins. The church teaches and practices confession because it was clearly established by Christ Himself. Yes, indeed, Penance is a sacrament instituted by Our Lord in which forgiveness of sins committed after baptism is granted through the priest's absolution to those who, with true sorrow, confess their sins and promise to atone for the same. The confession is not made in the secrecy of the penitent's heart, or to a lay man as a friend, but to a duly ordained priest with requisite jurisdiction and with "the power of the keys," that is, the power to forgive sins which Christ granted to His Church. Confession, therefore, is not a mere human invention devised by the Church, but the ordinary means appointed by Christ for the remission of sins.

Man is free to obey or disobey, but once he has sinned he must seek pardon, not on conditions of his own choosing, but on those which God has determined and these, for Christians, are embodied in the Sacrament of Penance.

This wonderous power of forgiving sins Our Lord Jesus Christ transmitted to St. Peter and the other Apostles, when he said: "Amen! I say to you, whatsoever you shall bind upon earth shall be bound also in Heaven; and whatsoever you shall loose upon earth shall be loosed also in Heaven" (St. Matth. xviii: 18). After His Resurrection, Our Lord said again to His Apostles: "As the Father hath sent me, I also send you." When He had said this, He breathed on them; and

He said to them: "Receive ye the Holy Ghost; whose sins you shall forgive they are forgiven them and whose sins you shall retain they are retained" (St. John xx: 21-23).

St. Paul testifies to the power received when he says: "God hath given to us the ministry of reconciliation" (II Corinth. v. 18).

If we ponder over the previous words of Our Lord it will seem obvious that the apostles, and the priests, their right successors, must not grant or withhold forgiveness indiscriminately, but that they must act judicially, forgiving or retaining according as the sinner deserves. Now priests cannot "bind" or "loose" unless the sinners open their consciences to them. Therefore the words of Christ, instituting the Sacrament of Penance, surely imply the doctrine of the external manifestation of conscience to a priest in order to obtain pardon.

It goes without saying that, regarding the sins revealed to him in Sacramental Confession, the priest is bound to inviolable secrecy and from this obligation he cannot be excused even to save his own life.

Intelligent and clear minded people even outside the Church have publicly acknowledged the manifold usefulness of the Tribunal of Penance. Among these the words of the celebrated philosopher Leibnitz on that matter are well known: "This whole work of sacramental penance is, indeed, worthy of the Divine wisdom and if aught else in the Christian dispensation is meritorious of praise, surely this wondrous institution is, for the necessity of confessing one's sins deters a man from committing them and hope is given to him who may have fallen again after expiation. The pious and prudent confessor is in very deed a great instrument in the hands of God for man's regeneration, for the kindly advice of God's priest helps man to control his passions, to know the lurking places of sin, to avoid the occasions of evil doing, to restore ill-gotten goods, to have hope after depression and doubt, to have peace after affliction; in a word, to remove or at least

loosen all evil, and if there is no pleasure on earth like unto a faithful friend, what must be the esteem a man must have for him who is in very deed a friend in the hour of his direct need?" (*Systema Theologicum.*)

In every Catholic Church, therefore, confessionals are to be found. They generally are an inclosed place or a small structure, furnished with a seat for the priest and with two grated apertures, so that the penitent who is on the other side of the grating may whisper his sins into the confessor's ear without being heard or seen by others.

In Our Lady of Esperanza there are two confessionals, placed against the rear wall of the aisles, facing the side altars. They are of brown oak and of simple but neat design. They were donated, one by Mrs. Frederic Neilson, and the other by Dr. Ramon Guiteraz.

PART IV

THE VESTIBULE

CHAPTER I

"A LA MEMORIA DE MI MADRE"

A miniature window—The coat of arms of Spain—"To the memory of my mother"—The "narthex" or vestibule.

AS the visitor leaves the nave of the Church to return to the vestibule he notices, above the double swinging door which leads to it, a small oblong stained glass window. It is divided into three equal partitions. The middle one is glazed with the coat of arms of Spain, consisting of a round shield, adorned with the fleur-de-lis, the lions and the castles. The shield itself is surrounded by laurels and festoons. Two angels, one on each side, are seen on their knees, holding forth with one hand the Spanish blazon, while the other hand holds against the breast a small bough of pomegranate tree loaded with ripe fruit bursting open. Both angels are dressed in ample robes of exquisite old gold coloring; their beautiful wings are stretched out and their youthful heads surrounded with elaborate halos. The whole motive is like the skylight ceiling of faint amber toned glass, and produces a delightful effect against the blue background. A short inscription engraven on a bronze plate adorns the upper doorpost, below the window—it reads: *A la memoria de mi Madre* (To the memory of my Mother). These simple words bear testimony to the filial devotion of Miss Maria de Barril, the great benefactress of this church, to her beloved mother. Both the mother and daughter have now passed away: two women whose shining deeds and ardent devotion to their race will live forever.

The vestibule, also called narthex, of a church is the small hall between the outer door and the interior of the building. It was in the narthex that in the early ages of the Church

catechumens and public penitents used to gather for attending the Holy Sacrifice of the Mass; it was there also that the baptismal font stood and the Sacrament of Regeneration was administered. The main entrance of the church is flanked by two doors glazed with beautiful illustrations of Christian motherhood. The one on the right hand represents "St. Monica and her son St. Augustine at Ostia," and the other "The Return from Calvary."

CHAPTER II

"ST. MONICA AND ST. AUGUSTINE AT OSTIA"

A reproduction in glass of a celebrated painting—Short account of St. Monica's life—Conversion of St. Augustine—Description of the window.

ST. MONICA was born, in the year 332, of Catholic parents. On reaching the age of womanhood she married Patricius, a heathen, whom she served with admirable patience and finally gained to God. Her greatest delights were to help the poor, assist daily at Mass, watch over the education of her children, two sons and one daughter, and imitate the actions of the Saints.

Augustine was born in 354. As he grew up, Monica was unceasing in her care to plant the seed of virtue in his soul, but the young man was unhappily led astray by heretics. For nine years his saintly mother appealed to Heaven with sighs, tears and prayers for his conversion. "Continue to do as you do," a good old bishop said to her one day, "it is impossible that a child of such tears should perish."

One night, while his mother was praying in a chapel, Augustine secretly boarded a vessel bound for Italy. On finding that her son had sailed, Monica's grief was extreme. She decided to follow her erring boy and found him at Milan, where she learned from St. Ambrose's lips that he was no longer a heretic. Augustine was actually baptised in 386, by the great and holy bishop of Milan.

"My son," said Monica, "there is nothing in this life that affords me any delight. All my hopes in this world are at an end. The only thing for which I desired to live was that I might see you a Catholic and a child of Heaven. God has done much more. I see you now despising all earthly felicity

and entirely devoting yourself to His service. Then what further business have I here?"

Monica and her two sons resolved then to return to Africa, but they had only reached the port of Ostia, near Rome, when the illustrious woman was seized with a fever. "Are you not afraid of being buried so far away from your country?" a friend asked her. "Nothing is far from God" she replied, "nor need I fear that He will not find my body to raise it with the rest."

As death was fast approaching, Monica said to her two sons: "You will bury your mother here." Augustine was silent, but Navigus expressed a wish that she might not die in a foreign land. "Lay this body anywhere" she said. "Be not concerned about that. The only thing I ask of you both is to remember me at the altar of God wheresoever you are."

She grew paler and weaker, spending the last moments of her life in spiritual colloquies with her illustrious son, while the blue sea before them gently murmured at their feet. Soon her beautiful soul winged its flight to Heaven, where sorrows and tears are unknown. It was in the year 387.

St. Augustine landed at Carthage in 388. He at once retired to his country house, where he spent nearly three years in meditation, penance and prayer. He was ordained priest in 390, and then gave himself entirely to the instruction of his flock, preaching every day and sometimes twice a day. Made Bishop of Hippo, much against his own wishes, he became, by his teaching and writings, the greatest Doctor of his time, I should say, of all times. Popes, Councils and the whole Church have honored his holy memory and immortal works. His "Confessions" and the "City of God" are the best known of all his writings, the latter being one of the greatest monuments of human genius.

His famous remark on the name "Catholic" is even more suggestive in our day than fourteen centuries ago: "I am retained in the Church" he says "by her very name of

RENAISSANCE TABERNACLE VEILS

Catholic; for it was not without a cause that she alone, amid so many heresies, obtained that name. All the heretics desire to be called Catholics; but if a stranger asks them which is the Church of the Catholics, none of them venture to point out their church."

The scene here portrayed is a reproduction in glass of the celebrated painting, by Ary Scheffer, which belongs to the Louvre Museum in Paris. Both the mother and the son, seated near each other, seem to be in rapture, their hands are clasped, their eyes are raised up to heaven and their holy countenances reflect a heavenly peace as though they were already beholding the portals of Paradise, afar off.

The upper part of the window is inscribed with St. Augustine's well known apostrophe to the Eternal Truth:

O Verdad siempre antigua y siempre nueva que tarde te conoci, que tarde te amé (O truth, ever ancient and ever new, I have been acquainted with Thee too late and too late did I love Thee!).

Then follows this invocation to St. Monica: *Modelo de esposas y madres cristianas ruega por nosotros* (Model of Christian spouses and mothers, pray for us).

The lower part of the window bears this memorial inscription: *A la memoria de Mary Frances Kinney: de su hijo Morris Kinney* (To the memory of Mary Frances Kinney from her son Morris Kinney).

CHAPTER III

"THE RETURN FROM CALVARY"

Another reproduction of a beautiful painting—The Blessed Virgin Mary, Queen of Martyrs—Description of the window.

THE other door on the left of the main entrance of the church is adorned with stained glass portraying the Blessed Virgin and St. John returning from Calvary. It is hard to describe that touching and sacred scene.

St. John himself, the Beloved Disciple, is going to give us a brief account of what happened before the death of Christ on the Cross (St. John xix):

25. Now there stood by the Cross of Jesus his mother, and his mother's sister, Mary of Cleophas and Mary Magdalen.

26. When Jesus therefore had seen his mother and the disciple standing, whom he loved, he saith to his mother: Woman, behold thy son.

27. After that he saith to the disciple: Behold thy mother. And from that hour the disciple took her to his own. A moment passed, the Saviour of Mankind bowed his head, the rocks were rent and the Redemption was accomplished.

After the body of Our Lord had been taken down from the Cross, Nicodemus and Joseph, of Arimathea, "bound it in linen cloths, with the spices, as the manner of the Jews is to bury," and laid it in the new sepulchre which was nigh at hand.

The scene pictured in this window is also the reproduction of another well known painting by B. Plockhorst, and is entitled "The Return from Calvary." One sees on the distant hill the three vacant crosses which project their dismal silhouette against the gloomy sky. Both Mary and the Beloved Disciple, overwhelmed with pain, come down slowly from Calvary. An infinite anguish can be read on the sweet countenance of Mary as she leans heavily on the shoulder of St. John. Her sorrowful eyes are dimmed and hollowed from weeping, her hands, bloodless, are held by St. John, and all her features sharpened by her inward sorrow.

The Holy Fathers and Doctors of the Church place the sufferings of the Most Blessed Virgin Mary on Calvary above those of all the martyrs. Indeed, the prophecy of Simeon proved to be true: "Thy own soul a sword shall pierce, that out of many hearts thoughts may be revealed." The Church, therefore, is right in styling her: "Queen of Martyrs."

Under the world's redeeming wood
The most afflicted Mother stood
Mingling her tears with her Son's blood.

As that streamed down from every part,
Of all His wounds she felt the smart—
What pierced His body, pierced her heart.

Oh! worse than Jewish heart that could,
Unmoved, behold the double flood
Of Mary's tears and Jesus' blood.

Great Queen of Sorrows! in thy train
Let me a mourner's place obtain,
With tears to cleanse of sinful stain.[1]

The upper part of the stained glass window is inscribed with the following words: *Jesus al expirar viendo al pie de la Cruz a Maria y a Juan el discipulo amado dijo a su madre: "Mujer, ahi tienes a tu hijo" despues dijo al discipulo: "ahi tienes a tu madre"* (Before expiring, Jesus seeing at the foot of the Cross Mary and John, the Beloved Disciple, said to His Mother: "Woman, behold thy son." Then he said to the disciple: "Behold thy mother").

The lower part of the window bears this memorial dedication: *A la memoria de Francis Sherwood Kinney: de su hijo Warren Kinney.* (To the memory of Francis Sherwood Kinney: from his son Warren Kinney.)

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[1] *Stabat Mater.*

CHAPTER IV

A MEMORIAL TABLET

To the memory of Miss Maria de Barril—A great benefactress of this Church—The inscription.

TO the wall of the vestibule, just opposite the glass door adorned with the picture of St. Monica and St. Augustine, a bronze memorial tablet is fastened. This tablet was erected to the memory of Miss Maria de Barril, on the 23rd of January, 1920, first anniversary of her death. As long as this church stands the name of its great benefactress will be preserved in our memories, for it was mostly through Miss de Barril's zeal and untiring efforts that the erection of this beautiful temple was made possible. She was interested in the Spanish Church in New York since its inception and to her principally was assigned the work of raising funds for its decoration. "Do it as a memorial to your mother" had been Cardinal Farley's injunction. Miss de Barril readily accepted the task, and began campaigning among her very influential friends, with the utmost success. She talked Spanish art and Spanish literature at every turn. Her enthusiasm knew no bounds and it infected all those to whom she appealed. She secured in that way the hearty coöperation of a large number of notable and influential people who generously contributed to the decoration fund.

The tablet erected by the rector of this church, the Rev. Fr. Adrian Buisson, to her memory, is a piece of exquisite workmanship. It is of hammered bronze, and consists of a shaft enhanced by two pilasters—one on each side of the inscription. These pilasters, crowned by ornate Ionian capitals, support a beautiful entablature adorned in its center with the

MISS MARIA DE BARRIL

arms of Spain and topped with the Cross. The following dedication in Spanish is engraven thereon:

A LA MEMORIA
DE LA SEÑORITA
MARIA DE BARRIL
INSIGNE BIENHECHORA
DE ESTA IGLESIA
DESDE SU FUNDACION
"AMÓ Y ADORNÓ LA CASA DE DIOS"
FALLECIÓ: ENERO 23 DE 1919.
E. P. D.

Translation:

To the memory of Miss Maria de Barril, signal benefactress of this Church since its foundation. "She loved and adorned the house of God." She died January 23, 1919. May her soul rest in peace.

CHAPTER V

BAPTISMAL FONT

The Sacrament of Baptism—Its necessity for salvation—Ancient Baptistries—The blessing of the baptismal water—Description of the font.

IN the first ages of Christianity persons desirous of Baptism were not admitted at once into the Church, but were first obliged to receive thorough instruction in the Catholic religion. In memory of this ancient ordinance, infants or grown-up people to be baptized are not admitted immediately into the Church, but must remain in the vestibule. This ceremony is also intended to remind us that catechumens do not yet belong to the Church, baptism being the door through which we enter into her and become heirs to the Kingdom of Heaven. It is also thereby indicated that without baptism no one can be saved, as Christ Himself says: "Unless a man be born again of water and the Holy Ghost, he cannot enter into the Kingdom of God" (St. John iii:5).

Baptism was instituted by Our Lord Jesus Christ at His own baptism in the River Jordan and it was enjoined upon the Church at his Ascension when he told His apostles to go "baptizing all nations in the name of the Father, and of the Son, and of the Holy Ghost" (St. Matth. xxviii: 19).

Since baptism is of such urgent necessity for salvation it follows that every adult should ardently desire it; moreover, parents should not allow their children to die unbaptized through negligence. Indeed, they ought to have them christened immediately after their birth.

In the first Christian centuries only the bishop, or a priest whom he empowered to act for him, had the right to baptize. But when the number of the faithful grew larger, and the tasks

of the bishop were engrossing, the power to baptize was made a part of the priest's office.

Originally baptism was only administered in baptistries, that is, small chapels situated either in close proximity to the principal church of the diocese or in the interior of the building. About the Seventh Century infant baptism became universal and adult baptism of rare occurrence; fonts containing blessed water were then placed in the church where the bishop officiated. So sacred a ceremony ought, of course, to be performed in a consecrated place. St. Louis, of France, used to say: "I think more of the private chapel where I was baptized than of the Cathedral of Rheims where I was crowned; for the dignity of a child of God, which was bestowed upon me at Baptism, is greater than that of the ruler of a Kingdom. The latter I shall lose at death, the other will be my passport to everlasting glory."

The water used in baptism is solemnly blessed on Holy Saturday and on the eve of Pentecost. The ceremonies which accompany such a blessing are very impressive, interwoven as they are with prayers and chants and many symbolical rites, such as the breathing upon the water, dipping the paschal candle into it, mixing of the chrism consecrated by the bishop on Holy Thursday, etc. Now the usual ceremonies of baptism itself are as beautiful as they are symbolic; moreover, they all have a sanctifying influence and consecrate him who receives them a fitting temple of the Holy Ghost.

The baptismal font of a Church is "ordinarily a decorative stone basin, though metal or wood are used, supported on a pedestal or column at a convenient height for receiving the water which is poured over the head of the person baptized, a form which marks the term of a development graphically illustrating the history of the mode of conferring baptism."[1]

According to the Roman Ritual, which epitomizes the present law, the font should be in the church or in a nearby baptistry, within a railed enclosure, and secured by a lock and

[1]The *Catholic Encyclopedia* (Vol ii, p. 274).

key, of a substantial material fit to hold water, of becoming shape and ornamentation and covered so as to guard it against profanation and to exclude anything unclean.

These descriptions fit admirably the baptistry and baptismal font of Our Lady of Esperanza. The latter is made of white marble. It consists of a base from which rises a hexagonal pedestal. This supports the font itself, adorned by a circlet of cherubs. A further scrutiny shows that the basin or font is divided into two compartments, one to contain the baptismal water, the other always empty and clean to receive the drippings.

The exterior of the basin is engraved with the following inscription: *A la memoria de Charles F. Havemeyer y Natalie Mayer: De su hermano Theodore A. Havemeyer* (To the memory of Charles F. Havemeyer and Natalie Mayer: From their brother Theodore A. Havemeyer).

PART V

THE GALLERIES

CHAPTER I

THE ORGAN LOFT

The façade windows—Origin of the organ—Monarch of all instruments—Organ of Our Lady of Esperanza.

TWO wooden staircases, one on each side of the entrance, lead up to the organ loft and galleries of the church. The left-hand staircase leading up to the left gallery is lighted by an upper window, glazed with the arms of His Holiness Pope Pius X, of blessed memory. Another window, the counterpart of the latter, opens into and lights the right-hand staircase leading to the right gallery. It is glazed with the heraldic bearings of the late lamented archbishop of New York, His Eminence Cardinal John Farley. Three other small windows, hidden by the organ loft, open in the center of the facade and are adorned with the monogrammic name of Jesus and its accompanying symbols.

The Organ Loft

The organ loft of Our Lady of Esperanza occupies the high arch opposite the sanctuary and over the entrance hall.

As everybody knows, a church organ is, in its complete modern form, the largest, most powerful and most varied in resources of all musical instruments. It consists of from one to many sets of pipes—each pipe giving only one tone—sounded by compressed air from bellows and played by means of one or more keyboards.

The poet says:

> The Organ—greatest instrument the hand
> Of man has placed in Music's galaxy:
> In which all Nature's wondrous sounds are linked
> In golden chains of countless harmonies.
> Responsive to the touch of man's weak hands

As if a giant's fingers swept its keys
And call concordant voices from the depths,
The diapason of the storm-struck sea,
The thunder's peal, the wind's wild whistling wail,
The songs of swift-winged warblers in the air,
And the soft sighing of the ambient breeze.
Temple of Tone art thou! The shrine supreme
Of Sound's mysterious powers and richest gifts.
God given thought alone could have inspired
The human mind to frame so grand a work:
Great Organ—Monarch of all Instruments!

It is interesting to find a Pope among the first organ-builders of history; Sylvester II who seems to have built a hydraulic organ at the very beginning of the Eleventh Century. Since the early Middle Ages, Germany, Italy, France, and England have transmitted to the world the names of a large number of organ-builders.

In America, the first organ erected was imported from Europe in 1713 for Queen's Chapel, Boston; the first one built in this country was the work of a Bostonian, Edward Broomfield (1745). From the Twelfth Century up to the present time the organ became the privileged church instrument, the majesty and impressive character of its melodious tone making it a particularly suitable means for adding solemnity to divine worship and for supporting the singing of the choir.

When organ playing was first introduced in Catholic churches it only aimed at rendering religious melodies, but it is likely that the earliest attempts at polyphonic music, from the Ninth Century on, were made with the organ, since such attempts received the same name of "organum."

From the Fourteenth Century organ compositions have flourished in all the most important countries of the world.

The local position of the organ in a church must be determined first by the accoustic effect, second by the proximity of the organ to the singers, third by the architectural fitness. These three requirements have been happily combined in the Church of Our Lady of Esperanza. The organ loft is fittingly situated over the vestibule, between the two galleries, and its architectural features help greatly toward

HIS EMINENCE CARDINAL FARLEY
Late Archbishop of New York

beautifying the precious edifice. Moreover, the "maestros" and the choir of the Spanish Church are rightly renowned for their artistic taste and fine achievements. Indeed, worshippers feel nearer to God when the choir sings and

"The deep, majestic, solemn organs blow" (Pope).

This organ of Our Lady of Esperanza is the gift of Mr. and Mrs. Frederick W. Vanderbilt. It was built by the Austin Organ Company, Hartford, Connecticut.

CHAPTER II

STAINED GLASS WINDOWS: LEFT GALLERY

An array of Spanish heroes and heroines—First panel: St. James the Great and St. Ferdinand, King—Second panel: St. Justa and St. Rufina, martyrs of Seville—Third panel: St. Isidore of Seville and St. Ildephonsus of Toledo.

THE stained glass windows of the galleries are six in number and portray twelve heroes or heroines of Spanish Christianity—two in every panel. These saintly personages all stand out from the same background, whose decorative scheme consists of a round arch supported by two slim columns.

First Panel

The first panel in the left gallery portrays two great patrons of Spain, St. James the Great and St. Ferdinand, King.

St. James the Great (Santiago el Mayor), apostle, martyr and patron of Spain, was the first of the twelve who had the sublime honor of dying for Jesus Christ and the Catholic faith. He was the brother of the Beloved Disciple, St. John the Evangelist. Our Lord singled out St. Peter, St. James and St. John, from among the Apostles, by many special favors. They alone were spectators of His glorious Transfiguration, and they alone beheld His Agony in the garden. After the Ascension of Our Blessed Lord and the descent of the Holy Ghost, St. James left Judea and preached the Gospel in several countries, including Spain. Hence he has always been venerated by the Spaniards as their Patron Saint.

During the Apostle's stay in Saragossa (Spain), according to a very ancient tradition, he was favored with a remarkable vision. One night he saw the Blessed Virgin Mary standing

ST. JAMES THE GREAT AND ST. FERDINAND, KING
Upper Gallery Window

before him on a jasper pillar and all around were multitudes of singing angels. "Build me a Church in this place," said Our Lady, "I know that this part of Spain will be particularly devout to me, and from this moment I take it under my patronage." St. James carried out Mary's command and erected on that spot a chapel which he called "The Chapel of Our Lady of the Pillar." A church of the same name still stands there and is held in great veneration by the whole Spanish people.

Eleven years after Our Lord's Ascension St. James returned to Jerusalem where his preaching converted many. The Jews, enraged at his success, plotted to kill him. King Agrippa, in his desire to please the people, had the Saint arrested and then beheaded (43 A.D.).

ST. FERDINAND, King of Leon and Castile (San Fernando, Rey), was born, in 1198, near Salamanca. In 1217 he became king of Castile and, in 1230, succeeded to the crown of Leon. He took as his counsellors the wisest men in the state and ruled his subjects with love and justice, fearing, as he said, the curse of one poor woman more than a whole army of Saracens. In 1219 he married the virtuous daughter of Philip of Swabia, King of Germany. God blessed this union with seven children. Ferdinand's highest aims were the propagation of the Faith and the liberation of Spain from the Saracens. He took from the latter vast territories, Granada and Alicante alone remaining in their power at the time of his death. He reëstablished Catholic worship everywhere, turning mosques into churches, founding monasteries and endowing hospitals. Amid the tumult of the camps, he lived like a monk in his cloister, for he used to fast strictly, wear a rough hair shirt and spend his nights in prayer, especially before battles. He founded the University of Salamanca, the Athens of Spain. Ferdinand died at Seville May 30, 1252. He was buried there in the great cathedral, clothed, at his own request, in the habit of the Third Order of St. Francis. His body, it is said, remains incorrupt. Many miracles took place at his

tomb and Clement X canonized him in 1671. His feast is celebrated on the day he died, the 30th of May.

St. James the Apostle is here represented in the garb and costume of a Pilgrim, a robe of blue covered with a gray mantle upon which is embroidered a scallop, the emblem of the Pilgrim. He carries the staff and gourd in his right hand, and the open book of his Epistle in his left.

King Ferdinand wears the dress of the Crusader, a short green tunic, a cloak of gray upon which the Crusader's cross is embroidered. He carries the war axe and gleaming from its sheath is the hilt of the sword. In his left hand he holds a globe, emblem of authority.

The following inscription appears at the bottom of the two windows: *Esta ventana es un donativo de Josephina S. Brugiere en memoria de Emilio A. Brugiere* (This window is the gift of Josephina S. Brugiere in memory of Emilio A. Brugiere).

Second Panel

The second panel on the left wall of the gallery represents two holy virgins and martyrs, St. Justa and St. Rufina.

These two saints lived in Seville (Spain), toward the end of the Third Century. To maintain themselves and help the poor they sold earthenware. A good Christian finds in the most ordinary course of life occasions for performing many heroic acts of virtue by doing everything with a most ardent desire to please God. Such were the lives of Sts. Justa and Rufina. These two exceedingly holy women gave all their substance to the poor and sacrificed themselves to help others, and no motives could draw them to give up their faith. In order not to submit to the idolatrous superstitions they refused to sell vessels for the use of pagan sacrifices. The heathens, on account of these religious scruples, broke all the ware in their shop and impeached them for their faith before the governor. The latter, after they had boldly confessed Christ, commanded them to be stretched on the rack and their sides, in the mean-

time, to be torn with iron hooks. An idol with incense was placed near the rack, so that if they would offer sacrifice they would be that moment released. But they remained faithful to the true God to the end. Justa expired on the rack. When the judge saw this he ordered Rufina to be strangled, and the two bodies to be burned. (304 A.D.)

These holy women are clothed in the poorest of peasant's garb, a dark red-and-green dress, a poor cloak of brown. They carry in their right hands the earthen vessels which they were wont to sell, and in their left the palm of martyrdom. At the bottom of these two windows the following memorial inscription may be read: *Dedicado a la memoria de Heloise Keller, por su hijo Louis Keller* (Dedicated to the memory of Heloise Keller by her son, Louis Keller).

Third Panel

The third and last panel on the left wall portrays two great and celebrated Spanish bishops, St. Isidore of Seville and St. Ildephonsus of Toledo.

St. Isidore of Seville was born at Cartagena (Spain), about 560. He studied in Seville and became one of the greatest scholars of his time. He succeeded his brother Leander to the Metropolitan See of Seville in 599, while a younger brother, St. Fulgentius, was elected bishop of Astigi. A sister Florentina was a nun, and is said to have ruled over forty convents. St. Isidore set himself to the task of welding into a homogeneous nation the various peoples who made up the Hispano-Gothic kingdom. Arianism was eradicated, the new heresy of Acephales completely stifled, and religious discipline strengthened. Like his brother Leander, he took a prominent part in several important councils, namely, those of Toledo and Seville, and was the quickening spirit that animated the educational movement through Spain. He was the first Christian writer to essay the task of compiling a *summa* of universal knowledge and his books, which truly constitute the first chapter of Spanish literature, exercised an

immeasurable influence on the educational life of the Middle Ages. The eighth Council of Toledo (653), recorded its admiration of his character in these glowing terms: "The extraordinary doctor, the latest ornament of the Catholic Church, the most learned man of the latter ages, always to be named with reverence, Isidore." He died the 4th of April, 636.

St. Ildephonsus of Toledo was born of a distinguished family and was a nephew of St. Eugenius, his predecessor in the See of Toledo. At an early age, despite the opposition of his father, he entered the monastery of Agli, near Toledo, to embrace monastic life. He was ordained a deacon about 630 by Helladius, his former Abbot. He himself became Abbot of Agli, and was, toward the end of 657 elected archbishop of Toledo. He governed that Church for a little more than nine years, and he died on the 23d of January, 667. He was buried in the Basilica of St. Leocadia. His biographers relate that he was the disciple of St. Isidore of Seville and recall two marvellous stories of which the second, a favorite theme of poets and artists, has been for ages associated with the memory of the saint. Ildephonsus, it is said, was one day praying before the relics of St. Leocadia when the martyr arose from her tomb and thanked the saint for the devotion he showed toward the Mother of God. It was related further that on another occasion the Blessed Virgin appeared to him in person and presented him with a priestly vestment to reward him for his zeal in honoring her. His literary work is better known than the details of his life and merits for him a distinguished place among Spanish writers.

St. Isidore wears his ecclesiastical robes of archbishop—the jeweled mitre, the heavily embroidered cope. He is tall and majestic, though somewhat advanced in age. He has the "tools of the scholar, the pen, the scroll and the book," together with his crosier.

The archbishop's robes fall lightly over the youthful form of St. Ildephonsus. His features show the austere life he led.

His brown cloak, studded with jewels, his mitre and his crosier form a striking contrast to the emaciated face of the young saint.

The dedicatory inscription reads as follows: *Donativo de la Señora J. Duncan Emmet* (Gift of Mrs. J. Duncan Emmet).

CHAPTER III

STAINED GLASS WINDOWS—RIGHT GALLERY

Fourth panel: St. Peter of Alcantara and St. Thomas of Villanova—Fifth panel: St. Theresa of Jesus and St. Rose of Lima—Sixth panel: St. Ignatius of Loyola and St. Francis Xavier.

Fourth Panel

AT the end of the right gallery, near the upper sacristy, the fourth panel represents, from left to right, St. Peter of Alcantara and St. Thomas of Villanova.

St. Peter of Alcantara was born at Alcantara (Spain), in 1499. His father was the governor of that place. After studying grammar and philosophy in his native town he was sent, when fourteen, to the University of Salamanca. Returning home, he entered the Franciscan Order of the Stricter Observance, in 1515. He was ordained priest in 1524 and the following year made Guardian of a convent. For a few years he preached with great success, and his sermons breathe the tenderest human sympathy. Having been elected Provincial, he drew up in that capacity the Constitutions of the Stricter Observance, but his severe ideas met with such opposition that he resigned his office and retired into the mountains of Arabida (Portugal), as a hermit. Soon, however, other friars came to join him and several little communities were established in the Province of Arabida. Returning to Spain, in 1553, he spent there two more years in solitude and then journeyed barefoot to Rome and obtained permission of Julius III to found some poor convents in Spain under the jurisdiction of the General of the Conventuals. These new communities were erected in 1561 into a new Province, with Peter as superior. Not discouraged by the opposition he met, twenty years before, he finally drew up the Constitutions of

ST. PETER OF ALCANTARA AND ST. THOMAS OF VILLANOVA
Upper Gallery Window

the new Province with even greater severity. The reform spread rapidly into other parts of Spain and Portugal. St. Peter of Alcantara greatly encouraged St. Theresa in her reform of Carmel. The most remarkable of Peter's graces were his gift of contemplation and the virtue of penance. His love of God was so ardent as to cause him sensible pain and frequently rapt him in ecstasy. God worked many miracles through his intercession. He died the 18th of October, 1562, and was canonized in 1669. Besides the Constitutions of the Stricter Observance and many letters on spiritual subjects, especially to St. Theresa, he composed a short treatise on prayer which has been translated into all the languages of Europe. His feast is October 19.

St. Thomas of Villanova was born at Fuentellana (Spain), in 1488. The saint was brought up in the practices of religion and charity, for his father and mother were exceedingly generous, supplying with clothing, food and money all the poor who knocked at their door. When about sixteen, Thomas entered the University of Alcala where, after brilliant studies, he filled the chair of arts, logic and philosophy (1514). Two years later he joined the Augustinians and was ordained to the priesthood, in 1518, at Salamanca. Having been appointed by the Emperor Charles V as court preacher and one of his councillors of state, he became one of the most influential men of his time. He also held many high offices in his Order. While Provincial-Prior of Castile, the first mission of his brethren was sent across the Atlantic, in 1533, to establish houses of their Order in Mexico. On August 5, 1544, he was appointed Archbishop of Valencia and there won for himself the titles of "Almsgiver," "Father of the Poor" and "Model of Bishops." For eleven years he worked hard for the spiritual and material welfare of his flock, building hospitals and colleges and striving in every manner to reform the morals of his people. His heart and palace were always open to the poor, his whole life being replete with acts of kindness and generosity. He spent his spare time chiefly

in prayer and study. Numberless are the instances of St. Thomas' supernatural gifts, of his power of healing the sick, of multiplication of food, of his ecstasies, of his conversions of sinners. He died at Valencia, September 8, 1555, when sixty-seven. His last words were the versicle: "Into thy hands, O Lord, I commend my spirit." He was canonized in 1658 and his feast day set for the 18th of September.

St. Peter of Alcantara is represented in the habit of the Franciscan Order of Stricter Observance, with the cassock of dark brown and the knotted white girdle. He is gazing at the rude Crucifix, which he is holding in one hand, while an instrument of penance, the discipline, is held in the other.

The garb of St. Thomas, Bishop, suits well this Apostle of the poor. His dark blue robe and brown mantle betoken his austerity, and the money bag, which is opened, shows that "his greatest delight was to give, not to wear."

This fourth panel is inscribed with the following words: *Donativo de la Princesa Josefina del Drago* (Gift of Princess Josefina del Drago).

Fifth Panel

The fifth panel, the one in the center of the right gallery, portrays two great heroines of the Spanish race: St. Theresa of Jesus and St. Rose of Lima.

St. Theresa of Jesus, the foundress of the Reformed Carmelites and one of the noblest women who ever lived, was born at Avila (Spain), on the 28th of March, 1515. She was only twelve years old when her mother died. Overwhelmed with sorrow, she threw herself on her knees and besought the Blessed Virgin Mary to be a mother to her. After finishing her studies Theresa entered the house of the Carmelite nuns near Avila, and made her profession with great fervor at the age of twenty. For three years her life was endangered by a terrible sickness which baffled all remedies, but the young nun was restored to perfect health through the intercession of St. Joseph.

After over a quarter of a century spent in the religious state, the Saint inspired by God began to work to reform her Order and to restore it to its ancient austerity. Despite great contradictions the Reformed Carmelite Order began to grow and multiply wonderfully. It was during the erection of a new convent at Avila that a little nephew of the Saint, named Gonzales, was accidentally crushed by a falling wall. Theresa took the boy in her arms, prayed to God and restored him in perfect health to his mother. An eminent spirit of prayer, founded in deep humility and perfect self-denial, was the sublime means by which God raised this holy virgin to such a heroic degree of sanctity. To pray was her greatest delight, for her heart was burning with love for Jesus Christ. "My Lord and my God," she used to say, "I cannot think of conversing with Thee without desiring to melt like wax in the fire of Thy divine love and to consume all that is earthly in me by loving Thee." Though superior and foundress she chose the greatest humiliations that could he practised in her Order, being eager to perform the lowest offices in the convent. When assailed with slanders she would say with a smile: "No music is so agreeable to my ears." She set no bounds to her mortifications, chastising her delicate body by austere fasts and severe disciplines. Her charity was tender and beautiful, and she always observed the golden rule of speaking of others in the same kind way that she would desire others to speak of her. She was singularly devoted to the Blessed Sacrament, and her fervor in approaching the Holy Table was inexpressible.

If God often tried His servant in order to purify her virtue, He no less frequently favored her with celestial communications, visions and raptures during which the soul sometimes raised the body into the air. Though blessed with the most sublime graces, she was, nevertheless, as simple and tractable as a child, obeying her confessor as she would have done God Himself. It was in obedience to her spiritual advisor that she wrote her biography and several other books, which all

exhibit virtue, prudence, wit and judgment of the highest character, besides being written in the most charming style.

The modesty of her countenance was a silent sermon on the beauty of purity, a virtue which she preserved spotless from the cradle to the grave. She died on the 15th of October, 1582, at the age of sixty-seven years, with the following words on her lips: "A contrite and humbled heart, O God, thou wilt not despise." (Psalm xl: 19.) She was canonized in 1621 and her feast day set for October 15.

St. Rose of Lima, patroness of America, was born in Lima (Peru), on the 20th of April, 1586. Although she was of noble Spanish parentage, she was reared and died in South America, being the first favored one of the New World on whom Holy Church has bestowed the honor of canonization. At her confirmation she took the name of Rose, because when an infant her face had been seen transformed by a mystical rose. Her whole life was given up to prayer and mortification. She had an intense devotion to Our Lord, whom she received daily, and the Blessed Virgin Mary, before whose altar she spent hours.

Having taken a vow of virginity she adopted extraordinary means to fulfill it. She used to fast daily and finally abstained from meat altogether. She spent her days in domestic work and her nights in prayer and penance. She finally retired to a little grotto, which she had built with her brother's aid, in their small garden, and there led practically the life of a recluse. In her twentieth year she received the habit of St. Dominic and thereafter redoubled the severity of her penances, wearing constantly a metal spiked crown concealed by roses and an iron chain about her waist. Our Lord revealed Himself to her frequently, flooding her soul with heavenly peace and joy. Many miracles followed her death, which occurred on the 30th of August, 1617. She was beatified in 1667 and canonized in 1671. Her feast is celebrated on the 30th of August.

In St. Theresa's picture the sombre habit of the Carmelites

is adorned by the Heart of Jesus embroidered upon it, together with the Crown of Thorns. She holds an open book in her hands and a look of heavenly peace pervades her features.

St. Rose of Lima is here portrayed in all her youthful beauty, her sweet face, and abundant auburn tresses, which are crowned by a chaplet of roses. She loved flowers and gardening, so she is shown here with a rose in one hand and a garden rake in the other.

The following memorial is inscribed at the bottom of this panel: *A la memoria de Theresa Price Agar, de suo hijo John Giraud Agar* (To the memory of Theresa Price Agar, from her son John Giraud Agar).

Sixth Panel

The sixth panel, the last one of the right gallery, near the organ, is adorned with two other illustrious sons of Spain, whose names are well known all over the world, St. Ignatius of Loyola and St. Francis Xavier.

St. Ignatius of Loyola was born, in 1491, in northern Spain. His early youth he spent in the pursuit of pleasures and vainglory. In 1517 a change for the better seems to have taken place, when he entered the army. But the turning point of his life came in 1521. While the French were besieging Pampeluna he was severely wounded in the leg. During the long illness that ensued he was completely converted by reading the Lives of the Saints, whom he wished to rival in the way of penance. He therefore repaired to the Sanctuary of Montserrat, where he made a general confession and gave to the poor everything he had. After a few months spent in prayer, contemplation and austerities at Manresa, he started for the Holy Land (1523). The voyage was as painful as he had imagined. In 1524, Ignatius, in the dark as to his future, resolved to study. He learned Latin among school boys at Barcelona. In 1526 he repaired to the University of Alcala, in 1527 to the University of Salamanca, whence, his many troubles continuing, he betook himself to Paris.

While there he met the first member of his Society, namely Francis Xavier, whom he trained in the same exterior mortification which he was himself practising. In 1537 Ignatius started for Rome to submit to the Pope the Constitutions of his proposed Institute. In April, 1541, he was elected first Superior General of his Order. The saint spent the later years of his life in partial retirement, giving up his time to governing the Society of Jesus. He died in Rome, July 31, 1556. He was canonized on May 22, 1622. His body lies under the altar designed by Pozzi in the Gesu at Rome.

St. Francis Xavier was born in the castle of Xavier in Navarre, April 7, 1506. While studying in Paris he met St. Ignatius of Loyola and was the first to associate himself with him in the formation of the Society of Jesus. In 1536 he left Paris for Venice, where, on the 24th of June, 1537, he received Holy Orders with St. Ignatius. The following year both went to Rome and worked for the definitive foundation and approbation of the new Society. At the earnest request of John III, King of Portugal, Xavier was appointed to evangelize the East Indies. He embarked for India on April 7, 1541, and landed at Goa May 6, 1542. He devoted three years to the work of preaching to the people of Western India, converting many in spite of tremendous odds and persecutions. In 1545 he started for Malacca and reaped there an abundant spiritual harvest. In 1546 Xavier went to the Molucca Islands, where he met a Japanese, whom he baptized, and from whom he obtained much information about Japan. His zeal was at once aroused by the idea of introducing Christianity into this country. After providing the new born missions with priests and churches, he sailed for Japan in June, 1549. His first year in Japan he devoted to learning Japanese and translating into that language the Christian doctrine. For two years and a half he preached and worked hard, forming the nucleus of several Christian communities which in time increased rapidly. Leaving the Japanese mission in charge of one of his companions he went back to Goa, settled there some

difficulties and sailed for China. But he was taken ill before reaching the Chinese coast. He died on the Island of Sancian, December 2, 1552. It is a wonder that one man in ten years could have visited so many countries, preached the Gospel to so many nations and converted so many heathens. His apostolic zeal and stupendous miracles only can explain this marvel. St. Francis Xavier is considered the greatest missionary since the time of the Apostles. He was canonized with St. Ignatius in 1622. His body is still enshrined at Goa, but his right arm was conveyed to Rome to the Church of the Gesu in 1614, near the relics of St. Ignatius.

St. Ignatius is here represented in alb and chasuble, and one may descry, surrounded by rays, the monogram of Christ —IHS—shining in his left hand. In his right hand he holds the Book of the Constitutions of the Society of Jesus engraved with the initial letters of the motto of the Order—A.M.D.G. *Ad majorem Dei gloriam.* (To the greater glory of God.)

The garb of Christ's missionary envelops the form of St. Francis Xavier, the greatest apostle of modern times. He preached Christ crucified to thousands, so it is but fitting that the crucifix be carried in such a representation of him; and since he traveled far and wide he is here shown leaning upon his staff.

At the bottom of these two windows one may read this short dedication: *In memoriam: Irene Cruzat de Zanetti.*

CHAPTER IV

THE CEILING SKYLIGHT

The symbolism displayed in the skylight—The Three Persons of the Holy Trinity—God the Father—God the Son—God the Holy Ghost—"I am the vine, you the branches."

THE nave and galleries of the church are illuminated by a ceiling skylight divided into three equal divisions, each one being emblazoned with the symbol of the three Divine Persons of the Blessed Trinity. These three divisions were made equal to signify that the Divine Persons, though three in number, are one in substance and perfectly equal.

The Person of the Father is typified by two interlaced equilateral triangles, in the center of which an open eye is fixed on the hilt of a sword. The symbolic diagram of the Most Holy Trinity has ever been the equilateral triangle, for the relations of the three Persons one to another are precisely similar. The triangle is also understood to express that God the Father is the first Person of the Blessed Trinity. The eye which gazes at us from above reminds us that God is present everywhere and knows all things—the past, the present and the future: "Do not I fill heaven and earth saith the Lord" (Jeremias xxiii: 24). We read also in the Book of Proverbs (xv: 3): "The eyes of the Lord in every place behold the good and the evil."

As the "eye" represents God's holy wisdom and omniscience, the "sword" symbolizes His divine justice which punishes evil and rewards good. "With a sharp sword carrying thy unfeigned commandment" (Wisdom xviii: 16). "He shall judge the world with justice" (Psalm xcvii: 9). "Except you will be converted He will brandish his sword" (Psalm vii: 13).

God the Son is represented by His monogram, IHS (Jesus);

INTERIOR OF THE CHURCH

above the three letters appears a cross and underneath three nails, while the whole device is surrounded by rays.

The Holy Ghost is figured, as usual, as a dove, because He descended in the form of a dove and rested on Our Lord Jesus Christ at His baptism in the River Jordan. "And Jesus being baptised, forthwith came out of the water; and lo, the heavens were opened to him: and he saw the Spirit of God descending as a dove and coming upon him" (Matth. iii: 16).

Now, why is the symbolic emblem of the Holy Ghost blazoned in the middle division of the skylight? Because the third Person of the Most Holy Trinity proceeds both from the Father and the Son, as from one source, being none other than the mutual love of the Father and the Son.

The background of the ceiling is of faint amber-toned glass, the kind that reflects gold in the sunshine, shafts of gold. Mindful of the words of Christ: "I am the vine, you the branches" (John xv: 5), the artist has introduced around the emblematic designs of the Holy Trinity the vine and its fruit. Through the branches of the vine gleam the heraldic arms of many of the principal archiepiscopal sees of the Spanish-speaking world, and this is another exemplification of the following words of Christ in the same chapter of St. John: "Abide in me and I in you. As the branch cannot bear fruit of itself unless it abide in the vine, so neither can you unless you abide in me" (John xv: 4). So to bring forth good and plenteous fruit to eternal life, Christian churches have to be closely united to the vine of which Jesus Christ Himself and His Vicar upon earth, the Sovereign Pontiff, are the very root.

Among the episcopal sees which are so represented "abiding in the vine" are those of Toledo, Seville, Madrid, Cordova, Salamanca, Mexico City, Bogota, Havana, Lima, Buenos Aires, Santiago of Chile, etc. This detail necessitated extensive correspondence with the heads of these various sees in order to get the accurate heraldic bearings.

This beautiful ceiling skylight was donated by Mrs. John William Mackay and Mr. Clarence H. Mackay.

CONCLUSION

AT the opening of the Spanish Church on July 21, 1912, His Eminence Cardinal Farley, Archbishop of New York, closed his speech with the following remark: "In this church let there be no North and South among you, as we say here. Let South Americans, Cubans, Mexicans, Spaniards, etc., all come here without thought of racial distinction and kneel together as Catholics." The earnest intimation of our lamented pastor has been heard, and Our Lady of Esperanza has become indeed the place of worship of all the Spanish-speaking Catholics of New York.

Sunday after Sunday, from all parts of the city, even from lower Manhattan and far away places, these Spanish devotees, together with their American Catholic brethren, flock to the little church in such numbers as to tax the temple's capacity at the four Sunday Masses. The eleven o'clock Mass, which is a High Mass, is more especially attended by those who love good music and who want to enjoy a sermon in Spanish. At that hour, every Sunday, stately Spanish ladies, with slow and graceful movements, climb the steps leading to the church, while from their lips flows the liquid and harmonious language of Cervantes, "the gods' language."

Weddings in the beautifully decorated little church of *Nuestra Señora de la Esperanza* attract also large crowds of people in the usually quiet street, between Broadway and Riverside Drive. This street, which contains Spain's treasure-trove is unlike any other in New York. One side of it is wholly American and the other decidedly Spanish. Refined ladies in lace and mantillas, members of the Spanish nobility, ministers or ex-presidents of the South American Republics, humble workmen and peons of Latin America, rich and poor alike, flock together every week into the sacred walls of the Spanish Church.

All these people have, indeed, been fully awakened to an appreciation and love of their own little cathedral so wonderfully blessed with the atmosphere of devotion found in the mother country's churches. "An inspiring memorial of Spanish loyalty through the centuries to the Holy Church on the Rock of St. Peter is Nuestra Señora de la Esperanza, founded on the love of Spanish ideals by Spain's enthusiastic sons, daughters and friends."

APPENDIX

Order of Services in the Church of Our Lady of Esperanza

MASSES

On Sundays—Four Masses are said every Sunday in the Church of Our Lady of Esperanza, at 7.30, 9, 10 and 11 A.M.

The 11 o'clock is always a missa cantata and the sermon is in Spanish.

(During summer the 11 A.M. Mass is a Low Mass and is followed immediately by the Benediction of the Blessed Sacrament.)

On Holy-days of Obligation—If, at the same time, the holy-days of obligation are also civil or legal holidays, the Masses are said at the same hours as on Sundays; if not, the Masses are said at 6, 7, 8, 9 and 10 A.M.

On Week Days—The first Mass is at 7 A.M. The second Mass is at 8.30. A.M.

EVENING SERVICES

On Sundays—The Rosary and the Benediction of the Blessed Sacrament are at 4.30 P.M. (Except on Sundays during the summer when the Benediction follows immediately the 11 A.M. Mass.)

On Week Days—Every evening throughout the entire year (except on Confession days) the Rosary and Evening Prayer are recited at 8 P.M. These are followed on Tuesdays by special devotions to St. Anthony of Padua, and, on Thursdays, by the Benediction of the Blessed Sacrament.

FIRST FRIDAYS

Every first Friday of the month (except during the summer) the Blessed Sacrament is exposed on the High Altar from 9 A.M. to 8.30 P.M., and the faithful are kindly invited on that occasion to come and spend an hour of adoration before Our Blessed Lord.

CONFESSIONS

Confessions are heard in Spanish, English and French.

(a) On Saturdays, on the eve of first Fridays and holy-days of obligation, from 3 to 6 P.M. and from 7 to 9.30 P.M.

(b) Daily, before and after Masses, as well as evening services.

(c) At any other time, during the day, on application to the sexton, who is always available and who can get a priest when requested.

IMPORTANT NOTICE

As this church is the proper parish of all Spanish-speaking Catholics in New York, they ought to apply here for Baptisms, Weddings, Sick Calls, Extreme Unction, Funerals, etc.

Baptism is administered at any time on application, but generally on Saturday and Sunday afternoons.

For Weddings it is required from both parties to make the necessary arrangements with the Pastor at least three weeks in advance.

The Rectory of Our Lady of Esperanza is at 557 West 156th Street. Telephone: Audubon 4885.

LIST OF DONORS FOR THE BUILDING

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Señorita Maria Cisneros
The Rev. Fathers Augustinians of the Assumption
And hundreds of Spaniards and Hispano-Americans who contributed generously according to their means.

LIST OF OBJECTS DONATED AND NAMES OF DONORS

Decorations and Pews, Etc.
Gift of Mrs. Collis P. Huntington.

High Altar, Communion Rail, Bronze Gates
Gift of Mr. and Mrs. Frederic Courtland Penfield

Right Side Altar
Gift of Mrs. Frederic Courtland Penfield

Left Side Altar
Gift of the late Mr. J. Pierpont Morgan and Mr. Amos T. Eno

Crucifix and Six Canonical Candlesticks
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Organ
Gift of Mr. and Mrs. Frederick W. Vanderbilt

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(1) Mrs. Frederic Neilson
(2) Dr. Ramon Guiteras

Glass Windows, Skylight
Gift of Mrs. John William Mackay and Mr. Clarence H. Mackay

Six Aisle Windows

(1) "The Annunciation." (2) "The Visitation." (3) "The Nativity." (4) "The Adoration of the Magi." (5) "The Presentation." (6) "The Marriage Feast at Cana."

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Six Gallery Windows

(1) "St. James the Great and St. Ferdinand the King." (2) "St. Justa and St. Rufina." (3) "St. Isidore of Seville and St. Ildephonsus of Toledo." (4) "St. Peter of Alcantara and St. Thomas of Villanova." (5) "St. Theresa of Jesus and St. Rose of Lima." (6) "St. Ignatius of Loyola and St. Francis Xavier."

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Four Sanctuary Windows

(1) "St. Michael." (2) "St. Gabriel." (3) "St. Raphael." (4) "Uriel."

Gift of Mr. Miguel R. Martinez

Two Vestibule Windows

(1) "St. Monica and St. Augustine." (2) "The Blessed Virgin and St. John Apostle."

Donated by Mr. Warren Kinney and Mr. Morris Kinney

Two Windows

(1) Arms of Pope Pius X. (2) Arms of Cardinal Archbishop Farley

Donated by Mrs. Herbert Johnston

Two Brass Candlesticks

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Gift of Mr. M. D. Monserrate

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Sanctuary Lamp

Gift of His Majesty, King Alfonso XIII, of Spain

Chalice

Gift of Her Majesty, Dowager Queen Maria Cristina, of Spain

Ciborium

Gift of Her Royal Highness, Infanta Paz, of Spain

Chasuble

Gift of Their Royal Highnesses, Don Fernando Maria and Doña Maria Teresa, Infanta of Spain, Prince of Bavaria

Chalice

Gift of Señora Herminia Bolivar de Mira

Chasuble

Gift of the Little Sisters of the Assumption

Altar Lace

Gift of Miss Annie E. McCarthy

Two Torcheres

Gift of the Spaniards:
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Mr. Ramon Dalmases
Misses J. C. Hernandez and J. L. del Solar
Mrs. Julieta P. de McGrigor
The Cuban Consul
Mr. J. A. Pereira
Mr. P. C. Franco
Mr. Benito Rovira
Mr. Alfredo Pelgas
Mr. Manuel Lopez
Mr. and Mrs. Andrade
Mr. Isaias Franco
Mr. G. de Zaldo

Four Memorial Lamps

Donated by:
(1) Miss Maria del C. Sarmiento
(2) Mr. Leonardo Stagg
(3) Mrs. John Chanler Moore
(4) Mrs. E. J. Conill

Pulpit

Gift of Frederic and Alice Coudert

Three Silk Flags

Gift of the Cuban Colony

Six Mortuary Candlesticks

Gift of His Eminence, John Cardinal Farley

Two Acolyte Torches

Gift of Most Rev. Bishop Cusack

Three Reliquary Boxes

Gifts of:

Most Rev. Patrick J. Hayes
Monseigneur Lavelle
Monseigneur Lewis

Instrumenta Ecclesiastica

Donated by:

Hon. Chauncey M. Depew
The Countess de Langier Villars
Mrs. Frederic de Zaldo
Mrs. Elie Pouvert and Mr. C. Pouvert
Mrs. George G. Byon
Mrs. Henry Forbes McCreery
Mrs. Charles William Sloane
Mrs. Paul A. Andrews
Mrs. Robert C. Black
Mrs. James Blanchard Clews
Prince Giovanni del Drago
Mrs. George Bird Grinnell
Mrs. M. H. de Young
Miss Julia L. Murphy
Mrs. Ricardo de Acosta
Mr. Francis A. MacNutt
Miss Katharine McCann
Miss Ellen Whalen
Mrs. Charles O'Hara
Mrs. Gouverneur Kortright
Mrs. Lewis Guentin Jones
Mrs. Pio Scheverria
Mrs. George C. Boldt
Mrs. Menocal
Mrs. Del Pino
Mrs. Ramon Dalmases
Mrs. P. Salazar
Mrs. Jose Nicolas Cestero
Mrs. Willis Polk
Mr. J. Herbert Johnston
Mrs. Benjamin Thaw
Mrs. Minor C. Keith
Mr. Manuel A. de Vengoechea
Mrs. Albert V. de Goicouria
Mrs. E. Conill de Zanetti
Mr. and Mrs. Frederic R. Coudert
Miss Renie Coudert
Miss Margaret Murphy
Miss Mary Lynaugh
Mr. William T. Lynaugh
Miss Margaret M. Conroy
Mr. Ramon Perez
Mrs. Caridad Kindelan
Mrs. Suzarte

Vestments

Donated by:

Mrs. Geraldyn Redmond
Mr. William E. Iselin
Mr. Adrian Iselin, Jr.
Mr. John D. Crimmins
Mrs. John G. Agar
Mme. de Freyre
The Misses Knight
Mr. James Byrne
Mr. Francis Burrall Hoffman
Mrs. Alexinar M. de McCormick
Mrs. Rudolph Barthold
Mrs. Charles May Oelrichs
Mrs. Frederic Moller
The Marquis de Buena Vista
The Little Sisters of the Assumption

Marble Statue of the Sacred Heart

Gift of Mrs. William Storrs Wells

Marble Statue of St. Anthony of Padua

Gift of Countess O'Leary

Harmonium

Gift of Mr. Henri Conrad

Two Votive Candle Stands

Gift of Mrs. Trina Keith

Tabernacle Curtains, Made in Seville, Spain

Gift of the Misses Cristina and Leocadia de Laverrerie

Twelve Consecration Crosses

Gift of Mr. Emilio Gogorza and Mme. Emma Eames de Gogorza

Baptismal Font

Gift of Mr. Theodore A. Havemeyer

Oil Painting in reredos of the Altar of St. Joseph: "St. Joseph With the Child Jesus"

Painted by the celebrated Spanish artist, Joaquin Sorolla y Bastida, and donated by him to the Spanish Church of Nuestra Señora de la Esperanza.

Two Prie Dieu

Gift of Mrs. Cornelius Cuyler Cuyler

Three Indiana Limestone Settees

Gift of Mrs. John J. Mason

Miss Maria de Barril, chief benefactress of the Church, raised all the money for the Church's decoration and donated the window on the vestibule door and the golden key of the tabernacle in memory of her mother, Manuela de Laverrerie de Barril.

Deacidified using the Bookkeeper process.
Neutralizing agent: Magnesium Oxide
Treatment Date: Feb. 2006

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